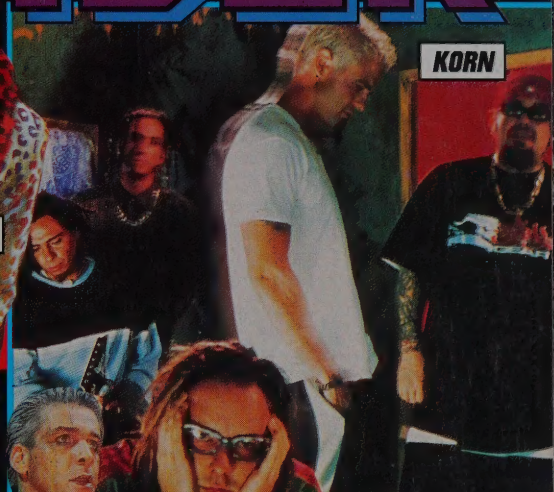


HIT PARADER

WHO'S HOT...



MANSON



KORN



KISS

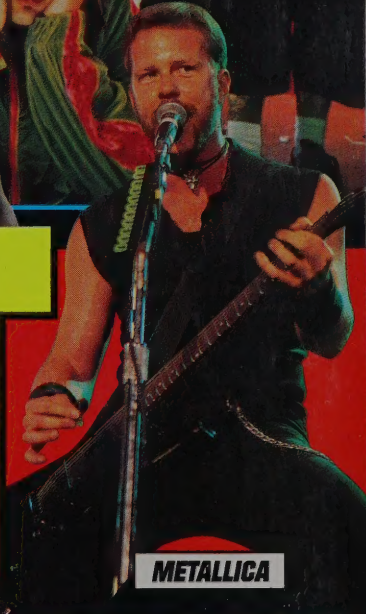


RAGE AGAINST THE MACHINE

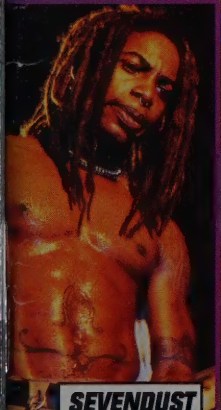


RAMMSTEIN

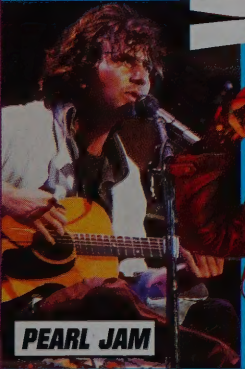
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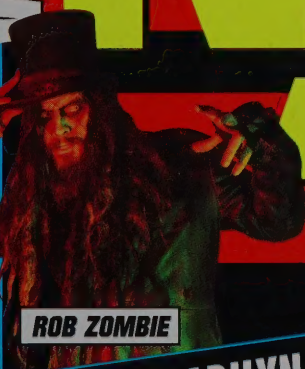
METALLICA



SEVENDUST



PEARL JAM

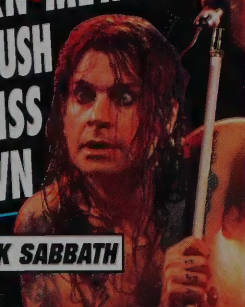


ROB ZOMBIE

'99

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PEARL JAM • BLACK SABBATH • SEVENDUST • BUSH
RAGE AGAINST THE MACHINE • AEROSMITH • KISS
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david silveria
(korn)

john tempesta
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JOHN TEMPESTA WHITE ZOMBIE JONNY CRAGG SPACEHOG ADRIAN YOUNG NO DOUBT

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KORN KONTROVERSY

I love Korn. I especially love their new album, **Follow The Leader**. I don't think fans give them enough credit. They are real music pioneers. So many bands just "follow the leader" by playing whatever kind of music is popular at that moment. Korn are the leaders. They're the ones paving the way for future generations of bands to follow.

Jennifer
Toms River, NJ

Korn rule! If anyone who likes heavy rock isn't a big Korn fan then there's something really wrong with them. They're the BOMB! They play with so much passion and power. You've got to respect them for trying so many new things.

Bob
Durham, NC

I've been a big fan of Korn's since their first album came out. I've seen them on tour, and I watch their videos. But for some reason I'm not as excited about



Korn: Passion and power personified.

their new album as I thought I'd be. Maybe that's because a lot of it sounds like stuff I've heard them do before.

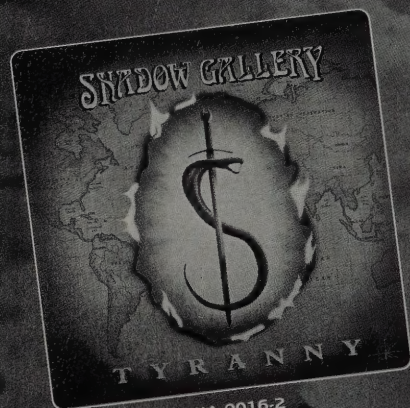
Anyway, it's still better than 99% of the garbage that's out there to listen to.

Brad
Kansas City, MO

KISSTORY

Does everyone realize how important an album Kiss' **Psycho Circus** is? Does everyone understand that the most important American hard rock band of all time has gotten back together after

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Kiss: Making important music.



nearly 20 years to make their best album ever? Does everyone admit that Ace, Gene, Paul and Peter are the four cornerstones of the heavy metal world? Does everyone see that without Kiss rock and roll as we know it simply wouldn't exist? Oh...you do! Never mind.

Kris
Lexington, KY

I was really happy to hear Kiss' new album. It made me very happy to know that those guys can still play so well. They seem to still care about rock and roll, and they just didn't try and do the exact same things they did 20 years ago on **Destroyer** and **Love Gun** (my fave Kiss albums of all time). They kept that energy, but they made it a '90s record. That's why I really like it.

Joseph
Orlando, FL

I've been a Kiss fan for 20 years...and I've been reading **Hit Parader** almost as long. I want to thank you for all your great coverage about Kiss and their return. But I do have one complaint (I bet you saw *that* one coming!). Why don't you put them on the cover more often? There was one cover for **Psycho Circus**, and that was the first cover story on Kiss in two years. Do you *really* think the likes of Manson deserves more covers than Kiss?

Brian
Brooklyn, NY

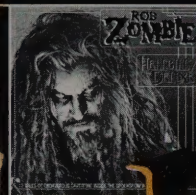
Have you guys heard of System Of A Down? If you have you're doing a real good job of ignoring them. They're one of the brightest new lights to hit the hard rock scene in years, and I thought **Hit Parader** was supposed to be the Heavy Metal Bible. Maybe I was wrong. Or maybe you can prove *me* wrong by starting to give System Of A Down the kind of space they deserve.
Mighty Mo
Cleveland, OH

MANSON vs. HANSON?

I had a dream last night. It was a funny dream, so I thought I'd share it with your readers. In my dream I saw a **Hit Parader** cover that said *Manson vs. Hanson*, with a picture of our beloved Marilyn hovering menacingly over those three precious Hanson kids. Underneath that picture was the title *Smells Like Children*. Kind'a funny, huh?

M.L.
Portland, OR

It's gonna take me and my friends a little time to get used to the idea of Marilyn Manson being some sort of Glam God. I mean we still love the guy, but what happened to the goth monster that made America's conservatives



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AC/DC: Don't forget them!

cringe? Now he's about as menacing as a guy marching in the Greenwich Village Halloween parade. But his music does still rock.

Charley
New York City

Marilyn Manson is a rock and roll god! The way he keeps evolving with the times is brilliant. He's not scared to change things around and take big chances. To me that's the symbol of a true visionary. Some acts (which will remain nameless, but you know who they are), seem stuck in a time warp where they won't change because they're afraid. Manson isn't afraid of anything.

Wendi
Denver, CO

You used to write about AC/DC all the time. Now I don't see anything. Why? Is it just because they don't have a new album out? Don't let fans forget how important AC/DC is. They rule...don't ever forget that.

Mike
Dallas, TX

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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

ONE WORD FROM AMSTERDAM: UNBELIEVABLE! The senior pilot of Swiss Air Flight 100 revved the engines of the MD-11 to full throttle, let go of the brakes and guided the giant aircraft down the darkened runway at John F. Kennedy International Airport. As the plane raced faster and faster, I must admit I was definitely on the nervous side. Only about three weeks earlier, Swiss Air suffered its worst disaster in 20 years when the exact same model—the MD-11—crashed off the coast in Canada killing everyone on board. We were off to Amsterdam to spend two weeks in that fabled city soaking up the culture, the rock scene and yes, we'll admit to a few museums, too.

After a perfect flight with world class service, we landed in Zurich, changed planes and exactly 55 minutes later arrived in Amsterdam, a town your fairy godmother must have created in her wildest fantasy! The northern most city on the continent of Europe is a delightful potpourri of the hearty Dutch matched with a pleasant mixture of Nationals from literally every corner of the world. Amsterdam, the city that rocks hard and parties even harder, with every coffee shop selling the finest weed and hashish found anywhere. Amsterdam where, Deep Purple and Anthrax blew EVERYONE away in separate electrifying performances. Amsterdam!

DAY TRIPPING: We got off the plane, grabbed a cab and told the fellow to take us to the Hotel the Crown. Even gave the address as well. Duh! When we pulled up to the Crown Plaza, I thought it looked a little too posh for 80 guilders a night (about \$40 U.S.A.), but I said so what and went into check it out. When the manager said it was 400 guilders a night we called the cabbie poke back fast and darted to Michael Williamson's real Hotel The Crown, where we spent the next 15 nights. The Crown is on Oudenzijds Voorburgwal 21 and is spotlessly clean and totally safe. Maid service is provided daily with a rockin' attached bar that stays open until 5:00 A.M. seven days a week. There is someone behind that bar and that felt nice.

ROCK WIRE REPORT: By luck of the Irish I fell into a club called Stone's Cafe merely by accident. A wild dude from California named Andrew DeZarn was running it and he had married a Dutch lady named Lucienne so he was definitely plugged in and knew the scene. The club was done up in a Rolling Stones design and blasted up a healthy dose of Mick, Keith and mates all times of the day. That decadent Stones tongue was everywhere with many photos on the wall to match. There are two Stone's Cafe's in Amsterdam and both are owned by Londoner, Chris Stone, his brother John and two Dutch gentlemen who we only met as Bert and Rick...

We must tell you early on about the incredible sight of the Heineken truck pulling up to the Stone's Cafe with the driver getting out, taking out his hose-like device (just like the Shell Station) and pumping more than 1000 liters into the holding casks buried deep below the club. That was really a wild sight... Our favorite station turned out to be the RadioCinci that managed to play an artfully woven mixture of Kiss,

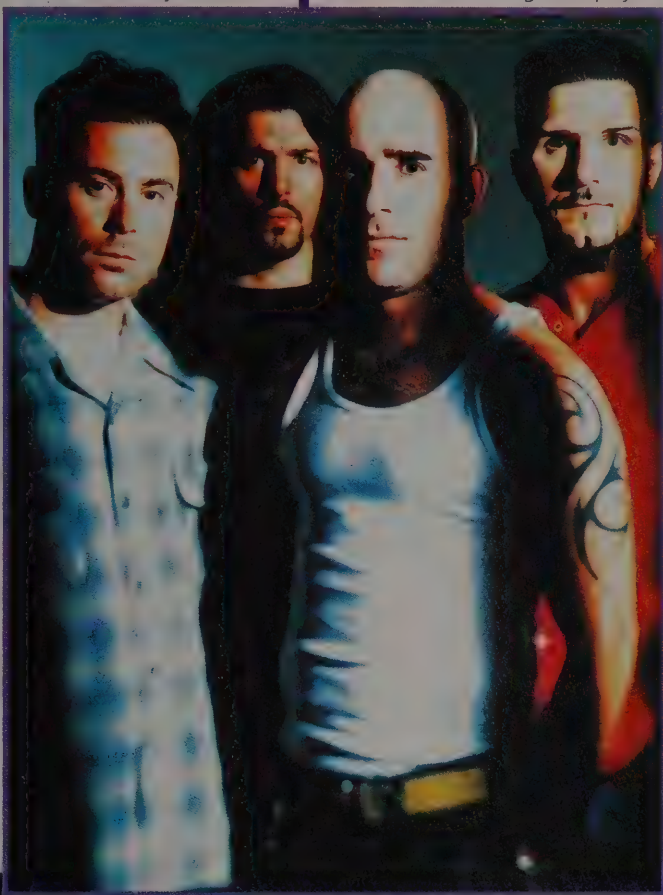
Zeppelin, Aerosmith, Paul McCartney and even a touch of Marilyn Manson if you can believe that. No one in Holland, it seems, is the slightest bit shocked at the new gender-bending cover, so go figure...

Amsterdam features the world's *only* marijuana and hash Museum. Totally mind-blowing. The day we "studied" at the Museum it sort of felt like the hairs were ready to drop out of our big Schnozz. There was that much of a cannabis aroma in then air. Giant buds glistened with resin pouring out of them. The scene was heavy and fragrant. This hashish from Norocco was reputed to be the best in the world. And all this under the auspices of a "learning institution." Crazy world, ain't it?...

OVER 'N' OUT: The sign on the bar at the Hotel The Crown: read "Guinness is Good for you. It gives you strength!" Then another, "You Look As Good As You Are." ... American culture seems to have totally pervaded some

parts of Amsterdam. At a store selling postcards downtown near Central Station I saw Hendrix, the Doors, Van Halen (Eddie and Alex were born in Holland) and most of all the ubiquitous Leonardo Di Caprio. There was no fewer than 10 sections all jammed with young Leo. Face it, this kid is an international superstar. Anthrax killed at the Paradisco in Amsterdam. John Bush is just what this band needed. And even without Ritchie Blackmore, Deep Purple destroyed Rotterdam with our buddies Ian Pace, John Lord and Ian Gillian playing as well as ever. Phew! Holland rocks morning, noon and night. The answer to last month's "Quickie Quiz" was wrestler, Stone Cold Steve Austin. A new quiz next month... Three cheers to Swiss Air. They safely brought us 7,000 miles in effortless comfort and maintained some of the highest standards we've ever seen travelling. Amsterdam, you are the city man would have had to dream up if you weren't already there.

SEE YOU NEXT MONTH. Until then, remember: An ingrate is a weed that grows in every climate!



Anthrax: Rockin' Amsterdam.

CAUGHT THE ACT

BY ERIC CHRISTOPHER

ROB ZOMBIE

The strobe lights were blinding. The sound was deafening. The fans were going absolutely crazy. Rob Zombie was clearly in his element. It was the first show of Rob's **Hellbilly Deluxe** world tour (actually an invited-guest-only, radio promotion event staged in New York City). And it was clear that the once-upon-a-time White Zombie frontman was ready, willing and able to do just about everything in his power to prove to his ever-faithful following that on his own he was as vital a rock and roll force as ever. The boisterous crowd seemed more than ready to accept each of Rob's heavy-as-hell metallic proclamations, cheering songs both new and old and welcoming Rob's current bandmates with both fervor and passion.

As was the case throughout his rocket-ride to the top with White Zombie, Rob Zombie on stage is not quite like anything else currently inhabiting the rock and roll landscape. Part straight-from-hell preacher, part circus sideshow attraction, part fun-house thrill ride, Mr. Z and his new horde of rock and roll misfits resemble nothing more than some sort of distorted, horror-movie cartoon come-to-life. But the fact remains that once you strip away the return-from-the-grave makeup, the blinding pyrotechnic explosions, the direct-from-the-morgue stage clothes and the deafening instrumental roar, what you're left with is still one top-notch hard rock attraction.

"I think we've quickly become a pretty good band on stage," Zombie said in his band's pre-show dressing room. "We've really come together as a unit."

Following his highly publicized fall-out with Korn last August (during which the Zombie crew was summarily kicked off of—or left...depending on whom you ask—the *Family Values* tour), Rob had to quickly reload his group's rock and roll guns before setting out on his own headlining road show. Joining forces with the likes of Monster Magnet, the **Hellbilly Deluxe** tour has gotten off to a rip-roaring start, with fans in every city helping to turn the shows into true must-see events. The energy those followers have brought with them into every venue along the Zombie road path has been perfectly reflected by the group's own somewhat maniacal on-stage passions. This isn't just about music...this isn't just about entertainment...this is a total sight and sound extravaganza expressly designed to overwhelm each and every one of the senses.

"All I wanted to do on this tour was make sure that I would be able to do my full show—with all the lights, all the sound and all the pyro," Rob said. "I couldn't do that with the *Family Values* package, so I went off on my own tour. So far, it's been a great experience."

From the moment Rob and his boys step on stage, they are bathed in the warm glow of fan adulation—a full-scale audience response that has provided each stop on the band's tour trail with a quick kick-start of pure-rush adrenaline. In kind, the Zombie crew feeds off of this frenzied fan reaction by laying down a tight, well-rehearsed (though Rob will never admit it) 90 minute set that blends such recent White Zombie faves as

Devil Man with a wide selection of songs from the aforementioned **Hellbilly Deluxe**. While some of the more familiar tunes still draw the strongest fan response, Rob admits that he's been pleasantly surprised by the warm embrace in which his new songs have continually been received.

"I know that some of the people who come to the show are only familiar with me from some of the White Zombie



Rob Zombie: "We've really come together as a unit."

albums," Rob said. "But they've been really good about accepting everything we've presented to them."

While the sound and light explosions that continues non-stop throughout the group's frenzied set could serve as little more than a hindering distraction for some performers, there's no question that it is Rob Zombie himself who is still clearly the ringmaster of the evening's festivities. As he dashes about the stage, jumping atop speaker cabinets and whirling like the proverbial dervish, he resembles nothing more than a bearded, top-hatted, wild-haired rock shaman moving his devil-loving congregation to jump to their feet at the sound of his primal beat. It is outrageous, it is infectious and it is enthralling—it is Rob Zombie in concert.

"This has been a great tour for me," Rob explained shortly after coming off stage. "I really feel revitalized with everything we have going on."

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thomen

DEEP PURPLE
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NEW LIVE & RARE (CLP 0304-2CD)

KILLERS is the legendary outfit of IRON MAIDEN frontman Paul Dianno. This 2CD set features live, rare and unreleased material, including the classic IRON MAIDEN tracks "Sanctuary", "Wrathchild", and "Phantom of The Opera".



VA-HUMANARY STEW

A TRIBUTE TO

ALICE COOPER (CLP 0464)

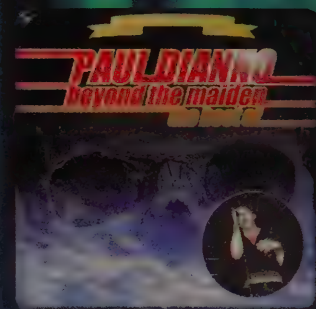
Tribute to the king of all metal and shock rock, ALICE COOPER! Each song is a super group, with members of MULTI-PLATINUM rock bands, including Roger Daltrey (THE WHO), Slash (GUNS N' ROSES), Vince Neil and Mick Mars (MOTLEY CRUE), Dave Mustain (MEGADETH), Joe Elliot (DEF LEPPARD), and Bruce Dickinson (IRON MAIDEN)!



VENOM

CAST IN STONE (CLP 0247)

New studio album from the masters of Black Metal! Includes bonus CD of VENOM classic, featuring the cult classics "Acid Queen," "Bloodlust" and "Rip Ride."



BEYOND THE MAIDEN
THE BEST OF

PAUL DIANNO

(CLP 0446-2CD)

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VENOM

NEW LIVE & RARE (CLP 0305)

2 CD set features rarities, classic VENOM tracks in performance and new studio material. Includes the classics "Welcome To Hell," "Harder Than Ever" and "Prime Evil."

SITES & SOUNDS

ROCK ON THE NET

BY JODI SUMMERS

As Creed is emerging as a powerful new force in music, we though we'd see what we could find on this exciting unit on the Web. Our first visit was to: www.geocities.com/SunsetStrip/Palladium/7711/Creed.html, where we found Andy's Unofficial Creed Page. Andy's effort, which is the best of the unofficial pages, had everything you'd expect: Bio...Pictures...Lyrics... Sounds... Update...Videos...Tabs...Tour Dates...Message Board...Creed Chat etc. What we really liked was a detailed audio experience called Florida Radio Live. Click on that link and find Real Audio opportunities to listen to Florida radio stations like X-101.5—WXSX, Tallahassee, FL, which just happens to be one of the first stations that gave Creed regular airplay. You can also check out other state stations like 103.3—WSHF, Panama City, FL. A very Cool station that rocks north Florida, etc.

Creednet.com, the official Creed site located at www.creednet.com/welcome.htm offers the official band bio, official photos, official music project information (like Creed is contributing to a Doors compilation album)—all kinds of official information. We

flaming Marilyn, they're using him as an advertising ploy—rather ingenious and wicked. Marilyn himself would probably approve.

Scouting for more anti-Manson babble, we went to members.aol.com/klinefeltr/manson.html, called Working for a World Free of Marilyn Manson. This site turned out to be a total farce. Though the site is declared to be "Recently Updated" it seems that no one has touched it since May

Creed's Scott Stapp: Making a net mark.

were intrigued by the *Creednet Bulletin Board* where we had several topic areas to select from, including: Creed's Music, Concert Discussion, Creed—the band, Fans By City and Questions.

We went to the band section where we could say all we wanted about Scott Stapp, Mark Tremonti, Brian Marshall and Scott Phillips—we went to a posting headed suicide, in which Chris1 talked about the pain that was unleashed when a friend recently committed suicide. He harkened back to Scott Stapp's rebellion against his strict follow-it-blindly-do-not-think-for-yourself religion when he began writing songs that questioned everything around him. Chris1 was looking for emotional support from Scott during this difficult emotional period.

The Creed: Just An Illusion site at www.geocities.com/SunsetStrip/Stage/19914/creed.html was a total waste of time in that it linked only to the Ultimate Band List.

We tried the last entry, the Unofficial Creed Page at www.geocities.com/SunsetStrip/Stage/8490/. Here we found an annoying page (windows kept popping up in the top left hand corner of the screen) by Dan the Man. Thanks, but we could have lived without this. All we could find here was a link to the official Creed home page. Having gone full circle...we thought we'd entertain ourselves by seeing who hates Marilyn Manson most. You know that Manson has created a total ruckus with his controversial image on **Mechanical Animals**, so it seemed like an appropriate time to check out anti-Manson sites.

First up was www.nwlink.com/~mortado/mafia.htm—the Anti-Manson Fan Mafia site which is geared to the "legions of mindless clones that call themselves "Mansonites." Turns out this site is actually a place to buy CDs and T-shirts. Rather than

1996....so who really cares if the guy maintaining it complains. There's a lot of editorial license going on here, so don't take it too seriously.

Better handled is the *Christian Family Network anti-Manson* site at www.cfnweb.com/manson/ which is interested in supplying the "truth about Marilyn Manson from a Christian perspective."

The site confidently states that "...Mr. Manson will be thrilled by any discord this causes, but God has placed us in this arena to battle the wickedness that Marilyn and his band symbolize."

This is followed by a biblical passage declaring, "...O LORD, You are our God; do not let man prevail against You!" 2 Chronicles 14:11 (NKJ)

Interesting enough. We went to the FAQ where we came upon the intriguing debate as to whether or not Manson fans will spend eternity in Hell.

The site responds: "This is entirely a choice made by each person for themselves." How interesting!



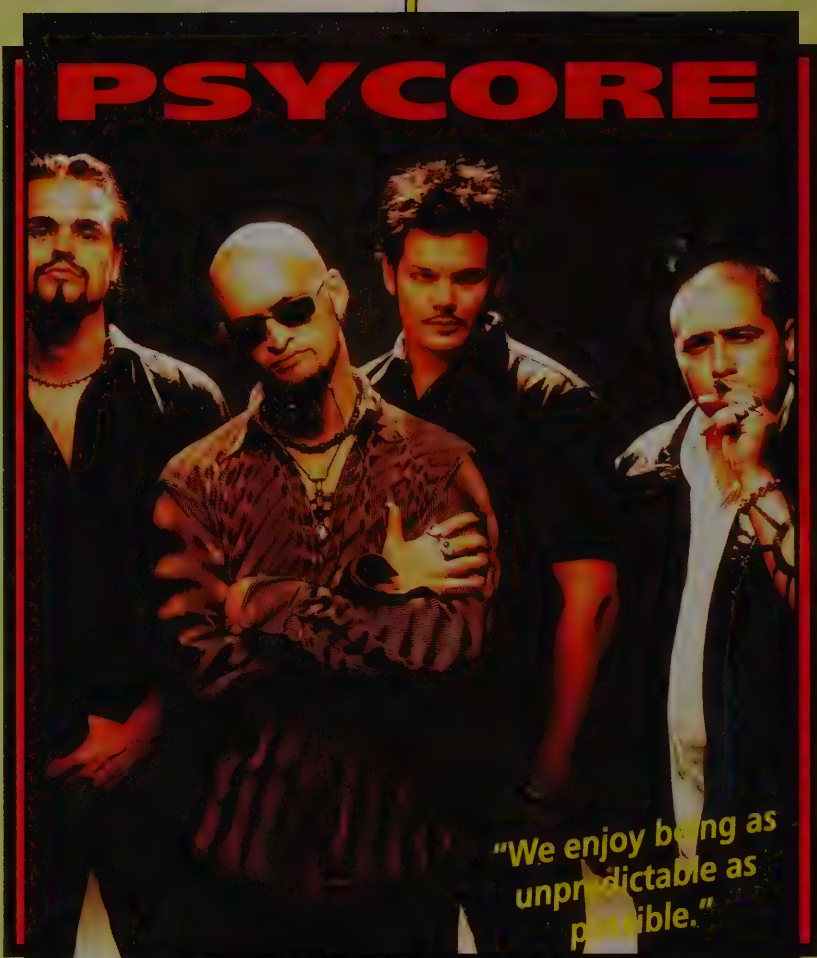
PICK HIT

BY JOHN VALLEE

Pscore have a vision...about the world...about their music...about themselves. This hard rocking Swedish quartet comprised of vocalist Markus Jaan, bassist Hansi Baumgartner, guitarist Carlos Sepulveda and drummer Hans Wilholm envision themselves as the rock and roll equivalent of the '80s sci-fi classic *Blade Runner*—a band on the cutting edge of the melding of technology and hard rock. On their debut album, **Your Problem**, this avant-garde quartet blend ambient noise-scapes with pure, raucous guitar energy to create a sound that is eerie, atmospheric and powerful. Yet, before you get the impression that this is some down-at-the-mouth, take-everything-too-seriously kind of band, please keep in mind that this is also a unit that dedicates an entire song to the wondrous, soothing qualities of a chocolate milkshake.

"The song *Chocolate Milkshake* isn't exactly what it might initially appear to be," Jann said. "Actually it has to do with the way you feel the morning after you've been out drinking. When you wake up with a nasty hangover, you really crave something that won't get you drunk again. I won't say that it's a song that is particularly indicative of our style, but obviously it is part of what we do with our music. We enjoy being unpredictable."

Unpredictable, indeed. How else would one classify Psycore's fondness for spoken word song intros, for cyber-geek techno blurps, for in-yer-face rhythmic explosions? Somehow the band manages to unify these seemingly divergent elements into a surprisingly cohesive and always entertaining amalgam of musical energy. It may not be conventional rock and roll, but in its bold blending of musical reactants, the band's style may well represent the quintessential sound of the late '90s. Jaan realizes that it may take American hard rock fans a little time to get used to Psycore's jagged, jarring approach, but once they do, the ever-confident frontman believes that his unit will have them hooked.



Psycore: "The music we make is really hard and dynamic."

"The music we make is really hard and dynamic," he said. "It has depth, action and is futuristic. Essentially, we are a simple, four piece rock band. The difference is that we want to expand the universe around us by using whatever we find exciting, whether that's technology or getting people to remix stuff. If it sounds good, we'll use it. In our own way, we're hoping to set standards for our genre"

Psycore's special musical vision has come together as the culmination of years of trial-and-error musical experiments conducted by the group's members in a variety of other bands. But by the summer of 1996, these four former school friends combined their forces and set out to help redefine the late '90s rock terrain. Within three days of getting together, the group's members were already in a friend's recording studio laying down the tracks that would eventually emerge as **Your Problem**. At first their efforts were met

with indifference, but after moving to London, and hitting that city's notoriously fickle club scene, more and more fans began to take notice of the group's distinctively fresh approach to the hard rock craft. And now, with the world-wide release of their debut disc, it seems as if the entire rock scene is about to be indoctrinated into the wild and unpredictable world of Psycore.

"We worked hard to make sure that we could do everything our own way," Jaan said. "The album is called **Your Problem** because we've made it on our terms without caring what anyone else thought. We decided that if we were going to make extreme music we had to make the record ourselves. The songs on the album are almost in chronological order of the way we wrote them and recorded them. It's like 'here's a little piece of our lives as it happened.' There really isn't a message behind a lot of what we do, but hopefully at its heart, Psycore is about giving people ideas. We believe the future is whatever people think it can be, and to us that's a very exciting concept."

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Emotion. It's a word that throughout the decades has frequently helped to define the essence of the rock and roll experience. From the heart-wrenching passion of the blues that first propelled early heroes like Led Zeppelin to greatness, right up through the angst-riddled pathos that served as the foundation for latter-days stars such as Nirvana, emotive venting has continually remained a core element of rock's on-going appeal.

While the young band Finger Eleven still has

"We're not trying to split the atom—we just want to write good songs."

FINGER ELEVEN

a long, long way to go before anyone will even think about placing them in the class of the mighty Zep or the hallowed Nirvana, the emotional sounds that fill their debut disc, **Tip**, clearly mark them as a band to watch out for in the months and years to come. Vocalist Scott Anderson, bassist Sean Anderson, drum-

Finger Eleven:
"We like to make use of tempo shifts."

mer Rich Beddoe, guitarist James Black and guitarist Rick Jarrett seem to have a special affinity for creating poignant and powerful rock messages that manage to simultaneously tug at the heart strings and uplift the soul. It is an approach that they hope will soon lead them down rock's primrose path to fame and fortune.

"We really like to make use of tempo shifts," Black said. "And we love to put a lot of parts into songs, but the bottom line is always the music. We're not trying to split the atom. We just want to write good songs."

For the members of Finger Eleven the emergence of their first album culminates a five-year long battle for recognition. Formed in 1994—though the band members had known each other for years before that, having attended the same high school in Toronto—the band soon began focusing on



GIVIN' US THE FINGER

BY SPENCER RYAN

writing material that reflected their shared feelings of frustration, anger and loss. While such topics may have served as little more than a depressant release for some groups, for these guys such tunes as *Quicksand*, *Shudder* and *Above* served as a magical elixir that cleansed their spirits and empowered the group's hard rock attack. From the moment they started writing and performing together, it was clear to the members of this quintet that there was something very special about

Finger Eleven.

"First off, let's clear up the story about our name," Scott Anderson said. "It actually comes from an earlier version of the song *Thin Spirits*. When everything is pushing you in one direction and your instinct drives you in another, that's Finger Eleven. But it's the songs that should make people notice us—not the name. When it comes to writing, I like to deal with a lot of questions that are sort of raging within me. I try to figure out what's going on inside my head and confront that. When the songs were being written, I kept trying to figure out my relationships and asked myself, 'What do I want? Do I want you in or out of my life?' That's a recurring theme, and I try to let it come out as naturally as possible."

Introspective... emotive... reflective... all words that aptly describe the music contained on **Tip**. But somehow, in the hands of these Canadian rockers, rather than coming across as self-indulgent, their music seems filled with an unmistakable aura of positivity. That's a reaction evidently shared by Finger Eleven's fast-growing contingent of followers, many of whom have come to check out the band's live show as they've toured North America with the likes of Creed and Fuel. On stage, the group's passion-tinged brand of heavy rock seems to take on an even more emotive quality, bringing to life the various themes of lost love and piercing pain that fill each of

their songs with Finger Eleven's unique musical perspectives.

"Getting on the road to support this album has been very exciting," Black said. "I think at first a lot of the fans don't know who we are, but by the time we leave the stage we can sense that they've really gotten behind us. We like to form a bond with the fans—a way for us to communicate our feelings directly to them. When we're able to do that, we know it's been a good show."

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HARD ROCK HAPPENINGS

KORN POPPINGS: Korn's **Follow The Leader** recently became the fastest-to-platinum disc in the group's three album career. On top of that, this powerful rap/metal unit's *Family Values* arena tour became the top-grossing hard rock tour of the early fall, with sold out shows popping up across the country. But Jonathan

Davis, Munky, Head, David and Fieldy seemed to take-in-stride all the good things that came their way. "I think we've always been able to share an outlook with a lot of our fans," Davis said. "They seem to like a lot of the same things that we do. So when we thought it was time to get a tour like this back

into arenas, I guess they felt it was too."

KISS OFF: It appears as if Kiss will keep their incredible 3-D **Psycho Circus** tour on the road for the rest of 1999...if not longer. With demand for the group's show at an all-time high, it now seems that Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss will continue to traverse across the face of Planet Earth for the foreseeable future. "We're just servants of the people," Simmons said. "Our goal has always been to put everything aside for the greater good—which is the fans. They're who we're doing this for. We owe them everything."

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Aerosmith: Inside info.

ROLLING SEVENS: Budding metal unit Sevendust rocked the internet recently when they hosted an interactive "chat" with their fans on the Yahoo! server system—a meeting that was one of the most heavily attended chats in Yahoo! history. Following the chat, the band presented a webcast of a sold-out show held at New York's Irving Plaza back in May of last year. "It was a lot of fun to hear what the fans were thinking," said guitarist Clint Lowrey. "They're the ones who've helped launch our career, so it's our pleasure to do whatever we can for them."

CRUE ZOO: Things are clearly beginning to look up for Motley Crue. With Tommy Lee doing well following his four-month jail stint, and the band's recent "greatest hits" collection showing surprising commercial strength, it would seem as if these West Coast Wildmen may well make a significant mark on the late '90s rock scene. "Rock and roll is due to make a big comeback, and we plan on being there when it does," Lee said. "We've gone through some things, but we've done that before. We're survivors—Motley Crue can make it through anything."

SEAN ASSAULT: Former White Zombie bassist Sean Yseult is on her own with her new trio Famous Monsters—but she certainly hasn't forgotten the band she co-founded with Rob Zombie 13 years

ago. "White Zombie has been my entire life since the day we started the band," she said. "It feels strange to know it's over, but it's been 13 amazing years. I want to wish the other guys the best of luck, and I'd like to thank all of our fans for being the most kick-ass fans in the world."

AERO NEWS: For those of you who get off on "insider" music biz news, perhaps you realized that Aerosmith's recent live disc, **A Little South Of Heaven**, appears on their former record label, Geffen, rather than on their current label, Sony. The reason for this? Apparently it has to do with two things; 1) Most of the material contained on the two-disc collection was drawn from the group's highly successful Geffen catalog and 2) The disc was probably part of the group's parting agreement with their former label. But with all that aside, the fact remains that **Heaven** ranks as the most concise and exciting live collection ever to emerge from the Boston Bad Boys.

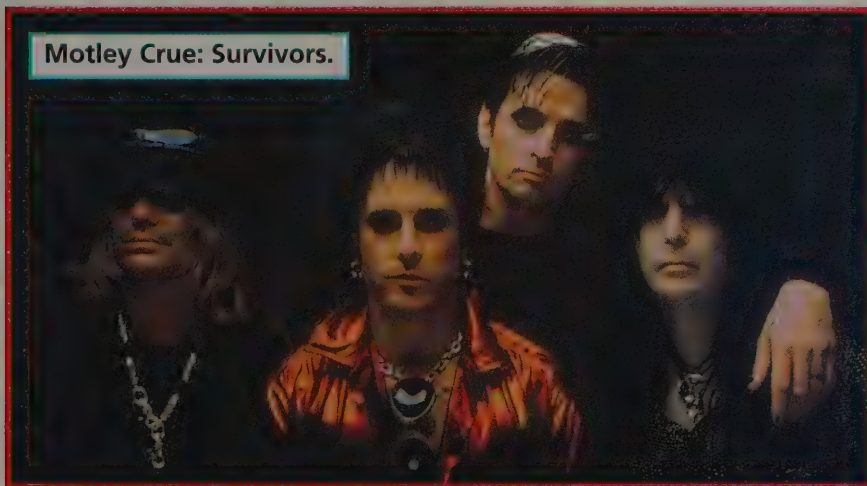
YES, WE'RE STILL SEXIST PIGS!: It's

the best thing in the world to be able to roll out of bed whenever the mood hits you and work on your music," Dimebag said. "It makes for a much more relaxed atmosphere, and it makes the whole recording process a lot more fun."

RAMMING STONE: German metal masters Rammstein (their name translates to "ramming stone") appear to be taking to American culture like a fish to dry land. While the group reports to be fully enjoying the experience to being part of Korn's *Family Values* tour, they still refuse to conduct any interviews in English and have absolutely no intention of recording in anything but their native tongue on their next album. "Why should we change just to appeal to America," keyboardist Flake said through an interpreter. "We do exactly what we want."

OUT OF THIS WORLD: It seems that in addition to being one of the most successful (albeit controversial) performers of the '90s, Marilyn Manson is a highly knowledgeable source for rock and roll history, as well. According to those in-

Motley Crue: Survivors.



that time again...time for our more-or-less annual Miss Hard Rock competition. Send us your hottest photos or videos and you might become eligible to be a spokesmodel for an upcoming rock and roll television project. It may be the way to launch yourself to fame and fortune...or at least meet a few rock stars and have a great time. Send your entries to *Ms. Hard Rock Contest, c/o Hit Parader, 210 Route 4 East, Paramus, NJ, 07652*. Oh, by the way, you must be at least 18 to enter.

PANTERA ROARS: According to our well-placed Texas sources, the earth-quaking quartet known far-and-wide as Pantera have begun work on their next album. The disc, which might make it out in time for the band to begin a massive world tour in the summer of '99, is being recorded in the group's own home studio, located in Dimebag's back yard. "It's

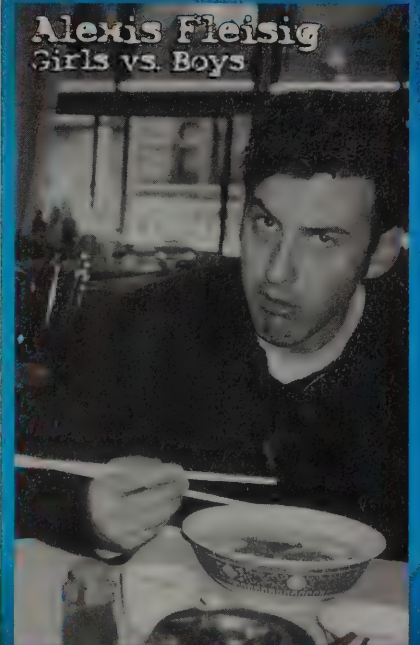
the-know, Manson is particularly pleased by the response afforded his latest disc, **Mechanical Animals**, since he returned to his music "roots"—bands like the Rolling Stones, T Rex and David Bowie—for primary inspiration while writing and recording the album.

STP OR NOT TO STP?: Now that he has been placed on "community service" in regard to his latest drug problems, the path is once again clear for Scott Weiland and his bandmates in the Stone Temple Pilots to consider a reformation. But the question now becomes, do they want to? While neither Weiland's solo disc, **12 Bar Blues**, or the DeLeo brothers' effort, **Talk Show**, sold more than a small fraction of the discs routinely moved by STP in their early-'90s heyday, there still seem to be a number of lingering doubts as to when and if this unit will attempt a reformation.

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Trying to figure out the daily machinations that comprise the life of Marilyn Manson is clearly a full-time job for anyone brave enough to take on such a task. Perhaps no other performer currently inhabiting the contemporary music realm possesses a more complex and compelling portfolio of personal predilections than this 28 year-old former Florida resident once known as Brian Warner. In fact, sometimes it seems that Manson draws some particularly perverse pleasure in confounding and confusing both his followers and his detractors with his never-ending series of stylistic changes and attitude adjustments. How

bold enough to change a successful musical formula so drastically? I can't think of anyone. But that's at the heart of Manson's appeal. He is very aware that he is more than a musician, and even more than a rock star...he is an entertainer of the highest level, and to keep everything as entertaining as possible clearly calls for shaking things up from time to time."

The entertainment quotient of Manson's latest work certainly serves to set it aside from *anything* this controversial star has ever before offered to his adoring public. While much of the cultural impact of his previous music was derived in direct proportion to its

the Nine Inch Nails frontman (who also happens to own Manson's record label) was far-from-pleased by the way he was depicted in MM's recent autobiography, *The Long Hard Road Out Of Hell*, and he was also rumored to be less-than-thrilled by Manson's decision to bypass his production acumen on the **Mechanical Animals** disc.

On top of those potentially distracting situations, there is also Manson's on-going "war" with the conservative right-wing, some of whom have already denounced the contents of **Mechanical Animals** as immoral and indecent. That view has evidently been shared by a number of major album retail chains who have chosen to not carry MM's latest album due to both its lyrical content and its highly controversial cover art. Of course, in the over-all scope of Manson Mania, such happenings amount to little more than minor inconveniences amid the daily hustle-and-bustle. Each and every one does nothing but serve to reinforce his role as the reigning God Boy of the

"Manson is more than a musician— he's an entertainer of the highest level."

frustrating it can be to realize that just about the time one may believe that they have finally begun to grasp the essence of the Manson Mystique, the dude invariably proceeds to do a complete "180" in terms of his musical mind-set and his artistic approach.

While he remains as outrageous and as controversial as ever, on his latest offering, **Mechanical Animals**, Manson has clearly taken an abrupt left turn on his path to rock and roll purgatory. Gone is the goth/industrial sound utilized so effectively on such previous platinum efforts as **Smells Like Children** and **Antichrist Superstar**— the albums upon which MM constructed his hard rocking empire. In its stead is a distinctly more glam-oriented approach that deftly doffs its creative cap to such past rock luminaries as David Bowie and Mark Bolan. Gone for the most part as well is the dark, often ominous Manson persona, one which frequently cast him in the role of some deranged Satanic spawn on a hell-bent mission to destroy Planet Earth. In its place is a new henna-haired, more-androgynous-than-ever MM who seems more like "the man who fell to earth" than some devil-made-me-do-it rock and roll disciple. As one might expect, such changes have both amused and confused those who follow Manson's every personality quirk as if they were messages from On High.

"The changes have been extraordinary," one Manson confidant revealed. "But they're perfectly in line with what we might expect. What other performer would be

inherent shock value, throughout **Mechanical Animals** Manson proves himself to be a master at reinventing not only his artistic persona but also at revolutionizing his sound. With long-time guiding light Trent Reznor no where to be found on this latest effort, Manson has clearly grabbed hold of his own musical reins, and the results on such songs as *The Dope Show* and *The Last Day On Earth* are nothing short of startling. Bold, infectious and invariably inventive, MM's newest set of tunes seem destined to carry him out of the metallic netherworld in which he's been long-forced to exist and bring him to the musical Promised Land of mainstream rock and roll acceptance.

Of course, as one might expect, even when the light of success seems to be shining down directly into Manson's mismatched eyes, there is always apparently a "dark side" lurking right under the surface. In recent days a number of potential "problems" have emerged in the MM front. These include the departure of guitarist Zim Zum for still-unspecified reasons (though those within the Manson camp indicate that the axe slinger was often late to band recording sessions and rehearsals), and an intensifying "wall of silence" that has supposedly sprung up between long-time partners Manson and Reznor. It is no secret that

rock and roll world, and in a highly ironic twist, further catapult him up the ladder of fame and fortune. Clearly in early 1999 Marilyn Manson is once again at the peak of his powers. He is an artist whose savvy, smarts and unpredictability have transformed him into the single most potent force in the rock and roll world.

"Manson is exactly where he's always dreamed of being," our on-the-scene source stated. "Here's a guy who's dreamed of being a rock and roll star all his life, and that's exactly what he is— a quintessential rock and roll star. He grew up worshipping people like Kiss and Bowie and the Stones, and now he's as famous as any of them. He hasn't forgotten that the real power of this form is in its ability to outrage the masses. A lot of contemporary bands don't have a clue about that. They take it all so seriously. They're artists with some hidden agenda. This isn't some act for him, some step along the path to becoming a movie celebrity or a talk show host. Manson may be the last of a vanishing breed— people who understand the power and glory of rock and roll, and revel in the soaring highs and the crashing lows that only this form can provide."

MARILYN MANSON THE EYES HAVE IT

BY RICH LOCHER



**MARILYN
MANSON
HIT PARADER**

RAGE

our outrage and our concern," de la Rocha said. "It is our forum of expression, and we've tried to make the most of it. But just singing about a cause isn't enough, we've got to get out and do something about them."

And indeed the members of Rage Against The Machine have practiced what they preach. Both at their shows (where fans can often pick up information concerning various liberal causes and be educated about

The arrival of a new Rage Against The Machine album now clearly ranks as more than a mere musical happening...it has become a true rock and roll event! Somewhat amazingly, it's taken this decidedly liberal, unrepentantly reactionary Left Coast unit only two albums and two headline-grabbing world tours to cement their position as one of the most controversial, successful and influential bands in the entire rock sphere. Not bad for a band that many once felt was just too radical in their beliefs, just too overwhelming in their approach to ever enjoy even a smidgen of mainstream recognition.

"We use our music to express our outrage and concern."

The acid-laced political rhetoric that has quickly emerged as the calling card of vocalist Zack de la Rocha, guitarist Tom Morello, bassist Tim Bob and drummer Brad Wilk has now clearly become a rock and roll call-to-arms, rallying together divergent musical forces behind Rage's radical lyrical spews. Thus the impending emergence of the band's third album has been greeted with ardent fervor by this group's fast-growing legion of supporters—a legion whose rage often seems as intense as that personified by this hard-to-describe, hard rock Machine.

Perhaps that in a nut shell is the appeal of Rage Against The Machine. For a generation that believes it has too often been exploited, exasperated and taken for granted, Rage has come to serve as their communal mouth-piece—the band that has deftly taken all the angst and anger housed within those often tortured souls and put it to song. Their heavy sound has touched an open nerve within the blue-collar class around the world—those that recognize that human rights continue to be violated, and that too often little is being done to alleviate the suffering of millions. Once again on their latest offering Rage Against The Machine chooses to tackle many of these said-same issues head on.

"We will always use our music to express

AGAINST THE MACHINE RIGHT ON TARGET

BY MIKE HARPER

Zack de la Rocha:
"You've got to go out and do something."



key human right issues) as well as on their own (where each band members has boldly served as a spearhead in varied political and cultural "wars"), this quartet has proudly stood at the forefront of rock and roll activism. By doing so, not only has Rage helped make millions around the world aware of such diverse issues as the on-going problems of Mexican laborers and the continual fight for freedom everywhere from American shores to the remote corners of Africa, but they also helped open the doors for other like-minded bands to join in the on-going politi-rock fray.

"You've got to give Rage Against The Machine a lot of credit," said a noted rock

the temptation be to begin tempering their style just-a-bit in order to reach an even wider audience? Somewhat surprisingly, Morello indicates that such a notion has crossed his mind from time to time— but not for the cynical reasons some might imagine. The guitarist is more determined than ever to have Rage's radical message reach as many ears as possible, and he and his bandmates realize that a single "break-through" song wouldn't be the worst way of achieving that noble goal.

"It's a thought, but one that has to come naturally," he said. "That was one of the reasons that we recorded *The Ghost Of Tom Joad* last year. It's a great song, but we

may anger as many as they excite, there's no denying this time around Rage Against The Machine has pulled out all the stops in their quest to become the most politically relevant band on the hard rock scene.

With Morello's guitar thunder making heads shake and hearts quake with equal skill, and de la Rocha's vocal forays serving as a bolt of lightning setting the band's sound afire, their new music may well rank as the strongest of Rage's already brilliant career. At first listen there may not appear to be a song quite as startling or accessible as 1997's *Bulls On Parade*. But throughout the disc, the consistency and immediacy of the group's



personality, who chose anonymity. "I may not agree with all their political points of view, but the way they've worked their beliefs into their music, and then made it so successful, is really amazing. I think it's inspired a lot of other bands. It's shown that you can sell a million records, yet maintain a real strong lyrical stance. That's a very positive element for rock and roll."






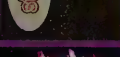



























































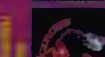


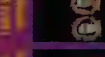

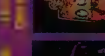


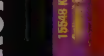








A key question facing Rage Against The Machine as they unleash their third disc is whether or not their recent success— and their world-wide notoriety— has had any detrimental effect on the "purity" of the group's cutting-edge approach. After all, having tasted the sweet fruits of commercial victory with their first two discs, might

thought that maybe it would be heard by some people who maybe had never been aware of us before. After all, it is a *Bruce Springsteen* song. That may have opened some eyes. In fact, I think it did."

Throughout their new album, it appears as if Rage has clearly decided to push the limits in terms of what their audience—and the rock world in general— might accept. Their music from first cut to last roars with nearly unprecedented power and anger. Their latest batch of lyrics come across as more insightful and inciteful than ever. This is truly music designed to reach down into the belly of the beast and light a fire within men's souls. While once again their always-controversial political stances

attack compels each and every listener to delve head-first into every hard-hitting nuance of Rage's presentation. While Morello is somewhat reluctant to compare and contrast his band's albums, he does grudgingly admit a certain fondness for the group's current creation.

"It's really difficult to compare albums," the guitarist said. "Sometimes you're just too close to the music to have a true perspective on it. There are some things you really like about every song you do, and there are sometimes elements that you're never totally satisfied with. But I believe we've done something special on this one. We're all very pleased with it on a number of levels."

								
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When Korn's latest disc, **Follow The Leader**, made a Number One chart debut last September, it not only marked an important milestone for this hip-hop-happy, metal-mad quintet, it also served as an important signpost for the hard rock form itself. It had been well over a year—since the release of Metallica's **Load** to be exact—that a

Davis, Munky, Head, Fieldy and David their Number One status was neither a confirmation of their greatness or a plaudit directed towards their skill. All it represented was a sign from their fans that they had once again delivered the musical goods as only Korn can.

"It's great to know that the people who listen to our music

react so well to it," Davis said. "But making albums that sell a million copies or reach the top of the charts isn't the only thing that it's about. We've always made the music that turned us on. We believed that if we got off on it, then our fans probably would too."

KORN

VALUE PACKED

BY JENNIFER PEDERSEN

metal-oriented album had been able to grasp the top rung of chartdom, and during that time some overactive pundits had begun to forecast the form's impending demise.

Indeed, the hard rock style has been mired in something of a commercial wasteland in recent years. Certainly things have taken a radical turn from a decade ago when it was far from uncommon to see two or perhaps even three metal releases simultaneously perched atop the all-important Top-10 sales listings. But in recent days things have been far less impressive for music's heavy hitters. What were supposedly major albums from some of rock's biggest bands found themselves languishing in mid-chart Valhalla, with neither the commercial impetus or the artistic panache to reach for higher ground. Korn, however, would have nothing to do with that! For this inimitable Left Coast unit, making "radical" rock that existed on the most extreme cutting edge of the hard rock universe was almost second nature. Indeed for Jonathan



We took a lot of time and effort making sure that **Follow The Leader** was the best album we've ever made. We spent nine months making it— in contrast we spent just three months on our last album. Our goal from the very beginning was just to make the heaviest album we had ever heard, and that's exactly what we ended up doing. But we never forgot that people might want to dance to it too. So we made it heavy, we made it funky, and we made it fun."

That troika of magical musical ingredients— heaviness, funkiness and funniness— apparently hold the key to Korn's ever-expanding realm of rock and roll influence. Certainly that impact is not limited just to the United States, for **Follow The Leader** has

enjoyed similar #1 rankings in Canada, New Zealand and Australia. It also made Top 10 chart debuts in such distant ports-of-call as Finland, Japan and Germany. But somehow all this international attention, all the acclaim that has come the band's way for being the supposed "saviors" of the hard rock form, has done little to change this group's somewhat warped, but still decidedly down-to-earth perspectives.

Nah, it's not like these dreadlocked bad boys don't get off on the fame and fortune that's come their way over the last four years...who wouldn't? And it's not like the band hasn't enjoyed the acclaim generated by their sold-out *Family Values* arena tour. It's just that sometimes it seems as if the members of Korn are coming from a

radically and mysteriously different place than the rest of us mere mortals. Their motivations, their inspirations and their determinations are just a little deviated from the normal realm of homo

FV tour package.

"We do things our own way, no doubt about it," Davis said. "If it's not something that's fun or that fits into our way of thinking, then we'd probably try to avoid it. Things happen, like whatever happened with Rob Zombie. It's nothing personal, at least from our point of view. It's kind of simple. He was originally part of the *Family Values* tour, and by the time we went on the road, he wasn't. He can say whatever he wants about why that is. All we know is that the tour has been kicking ass, and that the bands that are on the bill— Rammstein, Orgy, Ice Cube and Limp Bizkit— certainly all share the 'family values' ideal."

So is it possible that Korn is on the verge of single-handedly revitalizing the entire hard rock form? Has their visionary work on their three albums— **Korn**, **Life Is Peachy** and **Follow The Leader**— along with their groundbreaking efforts on the internet and their historic launch of their own Elementree Records label served to rocket them to the very apex of industry power? From the initial reaction

afforded the group's most recent album and tour, one might certainly get that impression! Indeed Korn does seem perched squarely on rock's highest plateau, the band best situated to serve as a vital link between the oft-at-odds factions of heavy metal and hip-hop. While some long-time metal heads (supposedly like Rob Zombie) may scoff at the notion that metal fans will get off on

listening to hip-hop acts, Korn realize that a new breeze is blowing through the music world, and it's clearly a wind of change.

"Cool music is cool music," Davis said. "We grew up listening to everything we could get our hands on, and all those influences are probably in our music at one point or another. It's great that the fans have proven to be real open-minded about listening to a lot of different acts and showing that they're willing to check out things that may not initially seem like they fit into the mix. That's one of the real motivating things behind *Family Values*. It's possible that someone who may go to see a band like Rammstein might never go to see someone like Ice Cube. But there are so many cross-over elements in music today. You can't just draw some imaginary line in the sand and say, 'I'm only going to listen to this and not to this.' All that does is really limit your options. And, besides, you miss out on a lot of good stuff that way."

**"We made this
album heavy,
we made it
funky, we
made it fun."**

sapien expectations. Sure, they'll gladly take all the attention that comes in their direction, but they're certainly not gonna go even one step out of their way in order to make sure that such adulation occurs. That's why the band recently turned their backs on one of the nation's best-known magazines (*certainly* not this one) when that publication's photographer pissed the Kornsters off. And that's why they had a rather open and surprising war-of-words with rocker Rob Zombie when Mr. Z left (or was kicked off— depending whom you choose to believe) the



Korn:
"It's great to know
that the people who
listen to our music
react to it."

"We like making music that has a ruthless feel to it."

Over the last four years, the Deftones have proudly taken that heavily metallic, raucously rapping, wickedly rocking sound to the far corners of the globe. Seemingly no place on Earth has been safe from the full-frontal musical assault brought forth by vocalist Chino Moreno, gui-

From L.A. But all such notoriety and success isn't what continues to motivate this hard-charging unit. For the Deftones rock and roll has never been about arena-filling world tours, big-budget movie soundtracks or chart-topping tribute discs. For them it's clearly always been about making the most

sion to bring their distinctive brand of razor-edged rock to as wide an audience as possible. Their current year-long tour has carried them to nations both near-and-far, but in each and every one of these various tour pit stops the reaction to the group's music has almost invariably been the same—their incredible energy and overwhelming power won over new converts with astonishing consistency. Fans may have walked into the arena primed and ready to worship at the shrine of the show headliner—be it Pantera, the Chili Peppers or whomever—but in virtually every case by the time the curtain came down that night, those same fans walked away with a well-earned

DEFTONES

tarist Stephen Carpenter, bassist Chi Cheng and drummer Abe Cunningham. During that time, this lethal quartet from Sacramento, CA has hit the road with just about anyone-who's-anyone in the hard rock universe—from Pantera to Korn to White Zombie to the Red Hot Chili Peppers. They've toured North America, where their no-holds-barred show has won rave reviews from the hardcore rock fraternity. They've hit Japan, where they're already a headline attraction, and they've conquered Europe, where many of the Continent's leading rock rags have hailed the group's most recent disc, **Around The Fur**, as the Album Of The Year.

The benefits of all this trans-continental globe-hopping have been readily apparent for the Deftones. Their recent single, *Be Quiet And Drive Far Away* became an MTV "buzz bin" sensation, and their track *To Have And To Hold*, has emerged as the clear cut fave on the recent Depeche Mode tribute disc. In fact, recently it seems as if the Deftones have become the uncrowned "kings" of the tribute disc/soundtrack brigade, with their work also popping up in such varied ports-of-call as last year's **Crow** flick, where their song *Teething* appeared on the movie's soundtrack. They made another soundtrack score when their brain-bashing tune *Can't Even Breathe* wound up in the 1996 box off ice bomb **Escape**



MAKIN' IT COUNT

BY KENNETH NOKES

respect for the Deftones as well.

"Staying on the road for as long as we do has its advantages and disadvantages," Moreno said. "But we love it. We believe so much in the music we're making, that we're willing to make any sacrifice to make sure that it reaches as many people as possible."

The band's aggressive formula for suc-

cess has obviously begun paying some hefty dividends. A year after its release, **Around The Fur** is fast approaching the gold sales level, with no end in sight. But now the Deftones realize that they're going to have to bring a temporary halt to their seemingly never-ending road show in order to begin work on their next album. Moreno promises it will be only a "temporary" delay in this special group's on-going quest for world conquest.

"We want to put everything we learned on the road to work on the next album," Moreno said. "We have a better idea of what works best for us, what gets the people off. This time our intention is to just take everything over-the-top. It's gonna be an experience neither any of us or any of the fans are ever gonna forget."

The Deftones:

"We want to put everything we've learned to work in our music."

aggressive, raw and unrelenting brand of music ever heard by the ears of mortal man.

"We like making music that has a ruthless feel to it," Moreno said. "But there's also got to be an element in there that makes it listenable. You can't just go out there and make an album or play a show where you're blasting people away. You've got to give them something they can sink their teeth into."

Since the late '95 release of their first album **Adrenaline** (which has now sold nearly 250,000 copies), the Deftones have been on a non-stop mis-

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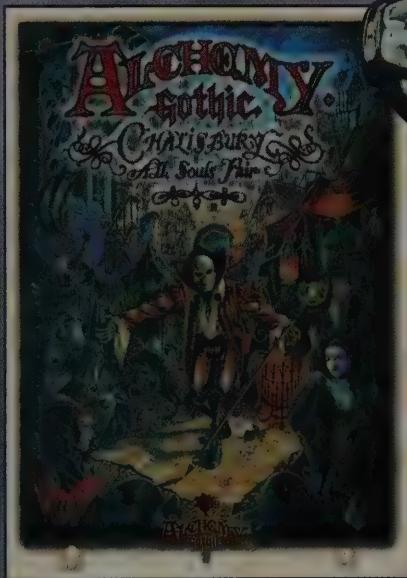
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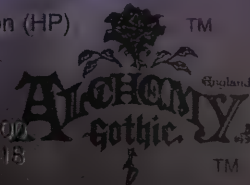


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They can laugh about it now, but for a period of more than three years back in the mid-'90s, Tony Iommi wouldn't even *talk* to Ozzy Osbourne. Black Sabbath's guitarist believed that his former bandmate had done him wrong by pulling out of a proposed Sab reunion at the last minute, stating at the time that Ozz would rather retire than continue on with his rock and roll career. It certainly wasn't the first time that Iommi and Osbourne had suffered through their mutual difference, but many—including this Dynamic Duo themselves—believed it might very well have been their last parting-of-ways.

BLACK SABBATH

Well, Ozz' "retirement" lasted for less than a year. And while it took considerably longer than that for the dysfunctional factions of the Sabbath metal machine to get back on a conversant level, today *all* of their past problems appear to be little more than grist for the all-encompassing mill of band history. With their recent live disc, **Reunion**, proving the on-going appeal of Black Sabbath's heavy-handed musical approach, and the group's current North American tour filling halls from coast to coast, rarely in the band's 30-year history have they been more unified in approach, attitude and ambition. Iommi, Osbourne, bassist Geezer Butler and drummer Bill Ward have effectively proven that neither their past differences nor almost two decades apart have robbed these hallowed Princes Of Darkness of even a smidgen of their undying rock and roll power.

"Some people said that at the shows that eventually became the recordings for **Reunion**, we sounded better than we did when we were kids," Osbourne said. "That means everything to us. It had to be viable for us to really want to do this. For years my office was inundated with people asking about the old days, and wondering whether we'd ever get back together. We're doing it because of public demand. We appreciate the kind of response the fans have given us—that's what has made it truly worthwhile."

While the response of their ever-loyal fan base may have made their return emotionally worthwhile for the Sabbath crew, the fact that they'll be raking in a sizable fortune over the next few years from album sales (including a new stu-

dio disc due out in late-'99), concert ticket sales and various merchandising ventures, certainly hasn't diminished the band's commitment to the on-going Sab cause. It's been estimated that the band could take in as much as \$20 million during 1999 from their various income sources—not a bad haul for a band that as recently as two years ago was considered ready for the ol' glue factory by some of the more narrow-minded members of the rock community. Yet Ozzy and his mates insist that neither fame nor fortune is what has motivated them on Sabbath's latest quest. Rather, their primary impetus has been simply to sup-

written for the project—many while Iommi set up residence in Osbourne's home last summer. Recording should be completed soon after the band comes off the tour trail, with the disc to follow by year's end. Perhaps, as many are already speculating, with a little luck that studio album will emerge just in time for the Sabs to headline the '99 Ozz Fest.

"It's too early to think about that," Osbourne said. "I approach the OzzFest as a year-to-year thing. We've done it for two years in a row, but I know that eventually it's going to peter out, just as Lollapalooza did. I'll know when it's time to stop doing it. I'm not a dummy; if it stops selling, I won't do it. But while it's selling, hey, why not do it? It's better to do it and let it run its course than to sit in my hotel room and wonder if I should still be doing it."

Whether or not Black Sabbath fills stadiums next summer as OzzFest headliners, the undeniable fact remains that this hallowed British unit has returned to the

THE MAGIC REMAINS

"I hope people are ready to accept the words 'heavy metal' again."

BY ROB ANDREWS

ply the world with a much-needed dose of pure metal mayhem...as only Black Sabbath can deliver it.

"I hope people are ready to accept the words 'heavy metal' again," Osbourne said. "For a long while that term became so watered-down that it became meaningless. Back in the '80s, everyone from Metallica to Bon Jovi was being called 'heavy metal.' I mean, what do Motorhead and Poison have in common? But they were being thrown under the same catch-all metal banner. It didn't make sense. I've always preferred being called hard rock or heavy rock, but people can classify what we do however they like...as long as they listen to it."

Judging by the incredible response generated by the "original" Sabbath's first North American arena tour since 1980, the band should certainly have little problem in having their fans listen to their music. That is one of the reasons that both the group members and the forces at their record label are so excited about the prospect of a new Sabbath studio disc, one which the group has been working on at various times over the last six months. It is known that a number of songs have already been

music scene with more panache and power than anyone could have rightfully expected. They look good, they sound great, and they're actually getting along like long-lost brothers. In many way, it's more than any true-blue heavy metal fan could have dreamed of. While other recent "reunions"—most notably Kiss and Page & Plant—made many fans yearn more ardently than ever for a bygone era, the Sabbath reformation has provided fans both young and old with a unique opportunity to see a band operating at the peak of its artistic powers. Indeed, as fans rabidly reacted to Sabbath's music at any one of their recent live shows, it wasn't that hard to imagine that it was 1972 all over again—and that Black Sabbath once again ruled the rock and roll world.

"We're not trying to recapture something from the past," Osbourne said. "We're doing something that to us—and hopefully to the fans—is fresh and exciting. Both Sabbath and I played songs like *Iron Man*, *Paranoid* and *Children Of The Grave* in our respective bands over the years, but we've discovered that there's *nothing* like the original. Nobody plays those chords like Tony does. There's a magic to Sabbath that is very unique and very special. It may have taken us a little time to realize that, but we certainly know it now."



OZZY & BUSTA HANGIN' OUT.
HIT PARADER

SEVENDUST

READY TO ROAR

BY WINSTON CUMMINGS

Sevendust are out on the road again, but this time they're not hiding in the middle of someone else's bill or opening shows in front of half-empty arenas. This time out, Sevendust are on their own. After an incredibly hectic two-year period during which the world witnessed this multi-dimensional, multi-racial, multi-talented metal act soar to the top of the rock charts with their self-titled debut album, and after a series of world tours that saw them open for everyone from Ozzy Osbourne to Pantera, Sevendust have officially stepped out of the shadows. With the beginning of their first headlining tour, this Atlanta-based quintet have said loudly and proudly that they're ready to take full control of their fast-blossoming career. No longer do they feel the need to rely on other acts for guidance and support... this time around, Sevendust are ready to kick ass as their own star attraction.

"It's just the time to try this," said guitarist Clint Lowery. "It's not really that big a deal. We just came off playing the main stage at OzzFest where we were in front of tens of thousands of fans every night. That was a big deal. After an experience like that, going into theaters as headliners isn't that intimidating. It gives us a chance to play some new songs and some familiar songs. It's our way of saying thanks to all the people who've been so supportive of us during this wonderful trip we've been on."

It certainly has been quite a trip to the top for guitarist Lowery, vocalist Lejon Witherspoon, guitarist John

Connolly, bassist Vince Hornsby and drummer Morgan Rose. From a humble start on a small record label, the band's special blend of socially relevant lyrics and hard-hitting six-string riffs slowly, but surely began to find a receptive place within the hearts and minds of hard rock fans across the nation. Songs such as *Too Close To Hate* and their recent hit *Black*, mixed hip-hop elements with classic hard rock riffage to create a sound that was as au-courant as anything inhabiting the rock universe. In fact, along with such pace-setting acts as Korn and Marilyn Manson, it could be easily argued that Sevendust are helping to lead the metal form kicking and screaming into the new

Millennium.

"I don't think that was ever our intention," Hornsby said. "We're a band that's always just taken our various influences and then shared them with one another. That's what has always served as the foundation of our music— those various musical styles coming together. It is different from a lot of the music that's come before, but I believe you can still hear our influences in there from time to time."

The reaction that Sevendust's bold musical stance has generated within the rock community has been nothing short of astonishing. In fact, when the group decided to host a live on-line Yahoo! chat session last September, the



"We can feel the momentum building."

PHOTO: FRANK WHITE

computer service was virtually over-run by fan response. Then, the webcast of the band's recent performance at New York's Irving Plaza became one of the most logged-on-to events in *Yahoo!* history. But rather than getting swelled heads from such positive reactions, the Sevendust brigade have done their best to remain the same laid-back Southern gentlemen they've always been.

"For some reason people expect us to change," Hornsby said. "They expect us to start acting like rock stars...or at least the way they think that rock stars are supposed to act. The funny part is that *they're* the ones who've changed. They act differently when they're around us. Even some of the people who've known us for years seem like

they're acting a little differently. It's hard for us to figure out."

Perhaps standing on stage in front of 20,000 people at OzzFest, or learning that your song has become the most requested track at such prestigious stations as Chicago's WRCX or New York WXRK would be enough to turn the heads of most bands. But it's apparently not enough to alter the musical and personal perspectives of Sevendust. But what should be most interesting now is to see how their recent flood of life-changing opportunities will affect their

new music. Nearly three years have now passed since the band first recorded the tunes that comprise the **Sevendust** disc, and with more maturity, experience and band harmony now at their disposal, the group's next batch of tunes should reflect even more of the group's eclectic tastes. Hornsby, for one, is most anxious to see what the future holds for he and his bandmates.

"We can't wait to get back into the studio and begin work on the next album," he said. "So much time has passed since we did the last one, and

"We're really ready to make some new music."

"This has all been an incredible learning experience for us."



so many great things have happened to us. I think that the new music should be in the same general vein as a lot of the stuff in this one, but there should be some differences as well. When you spend as much time on the road as we have, playing every night, you just naturally become more unified as a band...and you become better musicians, as well. I think all of that will have a real positive impact on the next album."

With the guiding hand of their manager and producer—former Twisted Sister guitarist Jay Jay French—deftly helping the band make the right personal and professional decisions, it would seem that the future is blindingly bright for Sevendust. But like all young bands who experience so much so fast, it is up to these hard-driving rockers to make sure that their commitment and focus don't waver even a bit as they approach the recording sessions for album *Number Two*. This time around they know they're not gonna be sneaking up on anybody; indeed, the eyes of the hard rock world will be clearly focused on Sevendust throughout 1999. But Hornsby insists that he and his bandmates are more than ready to meet any challenge that is placed before them. They know full-well how far they've come down the rock and roll trail. But they're equally aware of how far they still have to travel before reaching their final destination.

"We've made one album and had a little success," the guitarist said. "That's great, but that's all we've done. There is still a lot to accomplish for us. We've only begun to show what we can do. Over the next few years we really want to throw everything into high gear and take it to the next level. That's the goal—that's what gets us excited. Everything we've done so far has been good, but in our minds it's only given us motivation to keep pushin' harder than ever."

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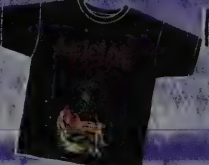
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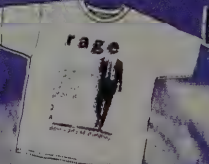
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Gene Simmons and Paul Stanley don't merely walk into a room...they invade! It's not as if Kiss' legendary frontmen purposefully make a spectacle of their various entries and departures. In fact, at times they seem positively sedate when it comes to attracting any unwarranted attention. But no matter where they are, or what they might be up to, within seconds of their arrival, seemingly every head in the house has turned to take a gander at two of rock and roll's most famous faces. Even without their trademark makeup serving to camouflage their everyday appearance, Simmons and Stanley still cause quite a ruckus as they walk down the street or merely cruise

I have too much pride, and too much respect for the fans for that. But we've worked hard to keep ourselves in shape, and keep the music at the level we want. We are our own competition—not some new bands out there. We have to live up to the legend we've created."

Along with once-and-future partners Peter Criss and Ace Frehley, Simmons and Stanley are now back on the road, supporting **Psycho Circus**, the first album to be recorded by the "original" Kiss in nearly 20 years. Already the disc has proven to be the group's most successful album of the '90s, and many members of the group's ever-loyal Kiss Army have drawn comparisons between this

sort of back-handed slap, the members of Kiss view such a response as the ultimate compliment. To their way of thinking, few things in life can be more satisfying than being able to recapture the spark of artistic creativity that first rocketed them to the very pinnacle of world-wide recognition two decades ago.

"I don't want anyone to believe that we've simply tried to recreate what we've done before," Simmons said. "You can't just go into the studio and decide to play *Son Of Strutter*. It's certainly alright to draw from your past—but you have to mix in new elements. You've got to move forward while not forgetting the past. That's the only way to keep things fresh and interesting."

Keeping things interesting certainly has never been a problem for Kiss. In particular, the group has seemingly pulled out all the stops in order to make sure that their latest road package is the most incredible concert spectacular in rock history. Utilizing state-of-the-art 3-D technology, and combining that with the band's already hallowed stage the-



"We have to live up to the legend that Kiss has created."

ROAD WARRIORS

leisurely through the lobby of their posh hotel. But, if truth be known, after 25 years of headline grabbing on-stage and off-stage exploits, these two wouldn't want it any other way.

You see, Simmons and Stanley have always taken to the "good life" like a brook trout takes to a clear mountain stream. For Kiss it's always been First Class all the way—the best hotels, the fastest jets, and only the hottest "five star" restaurants. During their historic careers, the "Star Child" and the "Demon" have played the pivotal role in helping Kiss sell over 75 million albums world wide—while at the same time cutting a rather broad swath through the rankings of Hollywood starlets and Playboy models who have crossed their path. In recent years both have begun curtailng many of their wanton ways; Stanley is the married father of one, Simmons the father of two with his long-time partner, actress Shannon Tweed. Yet when it comes time for this pair of legendary rock and roll forces to again lace up their platform boots, squeak into their skin-tight black leather stage outfits and apply their trademark facepaint, the comic-book sensationalism that has long been Kiss' calling card instantly comes alive again.

"We do this because we still can," Stanley said. "I wouldn't want to be on stage as some sort of parody of what Kiss used to be.

outing and such seminal band classics as **Destroyer** and **Love Gun**. Such talk brings a broad smile to the faces of the men who made that music. Indeed, as Stanley indicated, they know full-well how large a legacy Kiss has created. And they're also well aware of the pressures inherent with trying to match that musical legacy in the eyes of their followers. They sensed it would be a difficult task—but both Simmons and Stanley were always confident that it was a mission that Kiss was more than ready to handle.

"We knew what the goals were from the moment we began planning **Psycho Circus**," Stanley said. "We weren't trying to reinvent Kiss in any way. Our goal was to capture what always made the four of us so special. It was hard work, but we managed to do it. People always ask about what our influences are, and how the changes in rock and roll have affected Kiss. Well, on **Psycho Circus** our influence was a simple one—it was Kiss."

With a variety of songs such as *You Wanted The Best and Raise Your Glasses*, which all in one way or another seem to feature the band's hard rocking "we are one" philosophy, **Psycho Circus** certainly treads on little new rock and roll terrain. This disc could just as easily have emerged in 1978 as in 1998, but rather than taking that as any

BY JOE D'ANGELO

atrics, Kiss' **Psycho Circus** tour has emerged as a truly revolutionary presentation. In sharp contrast to their "happy to be trapped in the '70s" look and sound, their live show is clearly designed for the '90s...and beyond. In fact, according to Simmons, Kiss' current tour may end up giving the entire rock and roll industry a much-needed shot of adrenaline.

"I think it's safe to say that this tour will kick every other band in rock and roll right in the ass," the bassist explained. "This tour will change everyone's idea of what a rock and roll show can be...and *should* be. It's raised the bar of what a band is capable of doing on stage in terms of entertainment. Certainly utilizing this kind of 3-D technology was expensive to do, but we could afford it. We owed it to the fans to bring them the best show they've ever seen."

"This is an absolute rock and roll Kiss show," Stanley added. "Kiss is still the star—it's the music that matters most. But the stage show is something that has to be seen to be believed. We needed something that could reflect the power of the music, and we found it. The 3-D is awesome. I don't care if you're in the front row or the back of the house, we're gonna be in yer face!"



KISS
HIT PARADER

What relevancy does Metallica have in a hard rock world fast approaching the Millennium? To some, even proposing such a question is nothing short of outright heresy, a crime punishable by immediate and permanent excommunication from the Royal Order of Headbangers. Yet others understand that it is a query that virtually *begs* to be asked. After all, here's a band that has played an integral role in the ascendancy of the American heavy metal form, a group that has remained at the very pinnacle of commercial success and artistic power for the last decade. Yet for a younger generation of fans, those weaned on the rap-metal

styles in lieu of their lionine manes of yore, some fans wondered if Metallica wasn't leaving their ground-breaking rock and roll approach in the back closet of forgotten memories. Others worried that the passage of time, the pleasures of success and the placating attitudes brought on by a more sedate off-stage lifestyle may have robbed the Metallmen of their most basic and primal rock and roll aggressions. How ironic it is that at a time when the likes of Black Sabbath and Aerosmith—each of whom pre-date Metallica's arrival on the rock scene by more than a decade—seem to be at the peak of their powers, many hard rock fans have begun wondering if Metallica still pos-

both personally and professionally. They're no longer a bunch of kids on a search and destroy mission to make their mark on the rock and roll world. That mark was long-ago secured thanks to such historic albums as **Master Of Puppets**, **...And Justice For All** and **Metallica**. Now this unique quartet's motivations are far different and far more intriguing.

Perhaps their incredible success has robbed them of at least some of the street-level sensibilities that first propelled their songs to greatness. As the old saying goes, it's hard to sing about the street when you're looking at it through the tinted glass of your limo. But in the stead of their former

METALLICA TAKING A BREAK

musings of Korn and the pervigil presentations of Marilyn Manson, the sonic overkill that has always been Metallica's calling card has in recent days seemed to grow increasingly out-of-step with these fast-changing times.

Sure, the albums produced by Lars Ulrich, James Hetfield, Kirk Hammett and Jason Newsted each continue to sell millions of copies (their recent **Garage Inc.** has already broken the platinum barrier), and their tours continue to pack arenas from coast to coast. Their every musical note is still analyzed by over-zealous fans and their every utterance dissected by their amazingly dedicated constituency. But the nagging question concerning Metallica's on-going relevancy—their ability, and perhaps more importantly their desire to still lead the hard rock form to new and uncharted waters—has increasingly begun to creep into the conversations held by even their most-loyal supporters.

"The way some fans have acted with us has been kind of funny," Newsted said. "Some really like the fact that we've changed a bit, cut our hair and forged ahead. Others seem to think we should go back to what we were doing ten years ago. That just doesn't seem to make much sense to us."

Indeed, there were many fingers pointed Metallica's way as both of their recent discs, **Load** and **Reload**, sailed to the top of the charts on the wings of their slickly-produced, increasingly predictable musical contents. And as the band spiffed up their image with fancy new duds in place of their traditional black T-shirts, and cropped hair

"Some of the fans really like that we've changed a bit."

BY BERNARD DAVIS

sesses the drive and determination to create rock and roll that really matters.

"There is so much focus on Metallica," a noted industry observer said. "People seem to be in love with bands like Sabbath at the moment, but that—to paraphrase former president Richard Nixon—is because they haven't had Sabbath to kick around for the last 20 years. Metallica's *always* been around. They've been with us, delivering incredible music, for the last 17 years. I think some fans have unreasonable expectations of them. They expect every song to take the metal form to new levels of expression. That just can't be done. With their "Black" album of ten years ago they really found their footing—since then they've been content to further refine that approach."

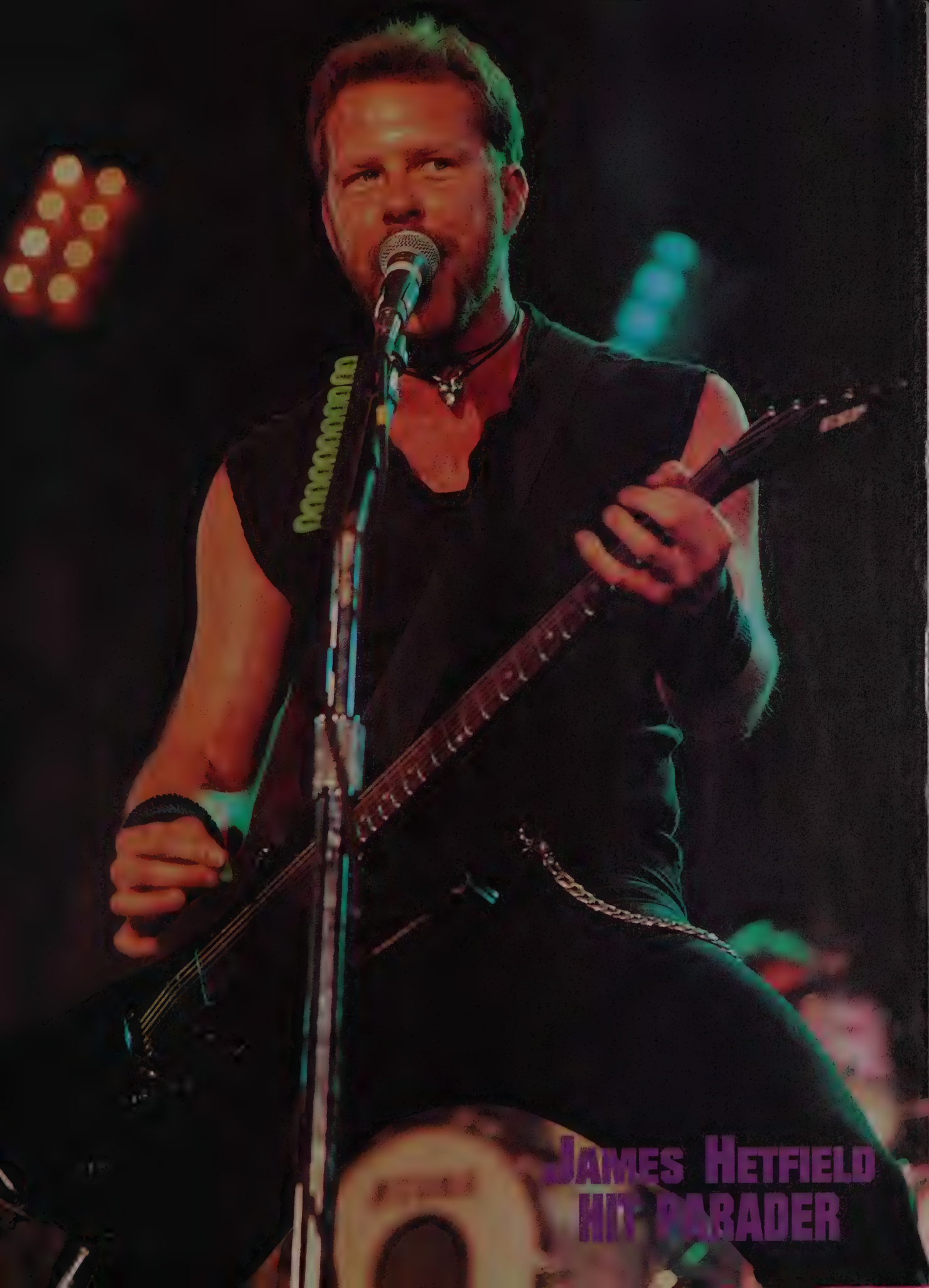
There are certainly those who will insist that the contents of the band's recent albums, in particular 1996's **Load** and 1997's **Reload**, has been little more than the rehashing of overly familiar themes—ones that in many cases Metallica themselves helped first introduce to the rock scene. And perhaps it is true that fan expectations remain so stratospherically high for these legendary Bay Area Bashers that nothing short of true metallic "revolution" will ever suffice as a riff-ready panacea. Sure Metallica has changed—they've grown up

motivations, the group has turned to far-more-worldly perspectives to fill their late '90s tunes with an expansive lyrical scope they might never before have even imagined. So perhaps what has occurred in the world of

Metallica can be viewed as something of a trade-off. Yes, some of the pure heavy metal passions of yesteryear are gone forever. But now Metallica's fans are routinely treated to music that has achieved a far more notable distinction—that of taking hard rock into the mainstream.

While such a notion may be nothing short of detestable to the more hard-nosed of the group's long-time supporters, to a generation of fans who've grown up under Metallica's pervasive influence, the band's **Load** and **Reload** sound remains among the most pure and passionate outpourings of classic heavy metal power. And now with **Garage Inc.** providing additional insight into the music that continues to motivate Metallica to greatness, it seems as if yet another generation of headbangers is about to be introduced to the wonders of rock and roll...Metallica-style! Quite simply, while Metallica may no longer be a band sitting on the very pinnacle of hard rock's cutting edge, the fact is that they clearly remain just as vital and as *relevant* as ever.

"We've learned that the best thing for us is to make the music that turns us on," Ulrich said. "If it makes us happy, that's all we can ask. We know we can't make every one of the fans happy all the time. But if we can do it at least *most* of the time, that's not bad at all."



JAMES HETFIELD
HIT PARADER

PEARL JAM LIVE AT LAST

BY JAMES HARDING

If you listen to some of the people babbling out there in school classrooms...on the radio...in newspapers...in office hallways, the epitaph for Pearl Jam has apparently already begun to be written. These nay-sayers will quickly, and almost happily inform you that this legendary Seattle quintet "only" sold a million copies of their current studio album, *Yield*. They'll state that the band's recent sold-out U.S. tour failed to generate as much mainstream media interest as expected. And they'll tell anyone who'll listen that the dark, angst-filled tunes that comprise the foundation of the Jammers song catalog are as out of step with the late '90s as mood rings and leisure suits.

What these negativists will invariably fail to mention, however, is that in these lean and mean days for the record industry, moving a million copies of any disc is nothing to sneeze at. They probably won't bring up the fact that Pearl Jam's summer/fall '98 American tour was one of the season's top-grossing (and critically praised) in-concert spectacles. And they almost certainly won't tell you that while hard rock has taken a few divergent twists and turns since the halcyon days of "grunge" some six years ago, the

Jammers clearly remain among the most compelling, respected and successful groups currently inhabiting the rock universe. And now with the appearance of PJ's long-awaited live disc—a collection which presents many of the highlights of their most recent road outing—it seems as if Eddie Vedder, Jeff Ament, Stone Gossard and Mike McCready are once again well prepared to make yet another important mark on the rock and roll history books.

"You don't make music wondering about anything but the music," Ament said. "Anything else is really a distraction. I know a lot of fans would like to know everything that goes on in the group, but that's just not our way of doing things. We just go about our business and hope for the best. For the most part, that's worked for us."

The appearance of their live album culminates what has been a long, strange saga in the storied annals of Pearl Jam. Over the years these Seattle legends have had a rather intriguing relationship with live recordings—with two of the group's recent concerts, those taped in Atlanta and Berlin, emerging as

somewhat authorized

"bootlegs" that the group's fans have gobbled up with fervor. Even the group's record label was supposedly primed to release an "official" PJ in-concert disc last year—having supposedly even printed 10,000 promotional copies—only to be told by the band at the last minute to scrap the idea. But now, with the release of the group's first officially sanctioned, label-distributed live collection, group followers around the world can finally be privy to what only a select few have already known—that a Pearl Jam album can kick some serious ass!

"It's an exciting set," an inside source said. "It was delayed a few times because Eddie Vedder had to decide how many tracks he wanted to include on the disc. But it captures all the magic and majesty of the band at their best. It rocks hard at times, it's surprisingly tender at others, and the emotion from both the band and their fans is always right on-the-edge."

The commercial and critical success of their live set comes at an important time for Pearl Jam. No one with eyes, ears or a



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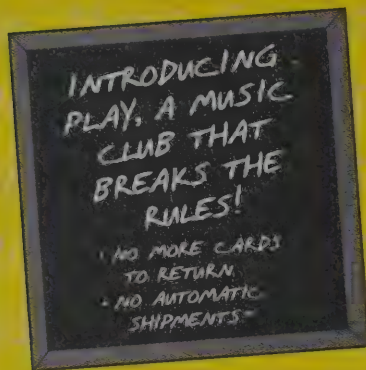
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modicum of common sense can deny that in recent

platinum superstardom or a continued levelling off of their commercial fortunes, these often unpredictable, though always eminently entertaining rockers will stay true to their nature— handling it all with a minimum of fuss and a modicum of bother.

"Of all the bands I've worked with over the years, they're one of the most unusual," observed a record industry veteran. "They helped define what the 'anti-star' has become in the '90s. They're all sincerely nice, caring people who haven't let the temptations provided by their incredible success have

would seem that unlike so many of their now-departed Seattle grunge brethren (the likes of Soundgarden, Nirvana and Alice In Chains) it would appear as if Pearl Jam is now well set for an on-going run atop the rock hierarchy. But, seemingly as always, much of Pearl Jam's future hinges on the group's often delicate internal chemistry. *If* the band can keep Vedder's penchant for self-righteous lyrical preaching under control, *if* the Jammer's creative core of Gossard, Vedder and McCready can focus their energies, and *if* the group's artistic juices don't lead them too far afield, then it seems relatively safe to assume that Pearl Jam will continue to rock on well past the coming Millennium. Certainly a gen-

"We still like challenges— it keeps things very interesting."

Eddie Vedder: He had the final word in which songs made it onto P.J.'s live disc.

days a bit of the bloom had fallen off the Pearl Jam rose. Since their glory days in the mid-'90s, their reticence to tour, their reluctance to deal with the media, and their refusal to make a steady string of MTV-ready videos all added fuel to the fires of discussion concerning the group's diminishing fortunes. But quite honestly, for a band that sold over ten million copies of such early '90s discs as **Ten** and **Vs.**, their rather sudden fall from grace (with recent discs **No Code** and **Yield** spending less than a month in the Top Ten of the sales charts) apparently had little or no impact on Pearl Jam's creative soul.

After all, this is certainly one band that never dreamed of life in the spotlight, never lived in the proverbial rock star "fast lane", and never sought out high profile career opportunities. In fact, these guys often seemed to shun such activities as if they possessed all the inherent appeal of the Black Plague. Thus, it seems a virtual certainty that whether their future contains a return to multi-

much of an impact on them. They're still all basically the same guys I first met in a Seattle club in 1990. Their public image— especially Eddie's— really has little to do with what really goes on within the band. All they've ever cared about is the music, and for that they should be commended."

With the live disc supplying a strong foothold from which they can relaunch their assault on rock's upper echelon, it

eration that looked to these inimitable Emerald City forces for both insight and inspiration hope their reign will be a long and successful one.

"We don't worry about sales figures," Gossard said. "We leave that up to the record company. Our concern remains with writing the best songs we can. Each day brings new challenges when you're working with musicians like these. That's what keeps everything interesting."

PHOTO: JON MEAD/STAR FILE

WHO'S HOT... WHO'S NOT '99 A SPECIAL REPORT

BY NATHAN MARKS

As the hard rock world prepares to jump head-first into 1999, there's an unmistakable feeling of excitement in the air. Why you may ask? After all, wasn't 1998 a bit of a disappointment for the rock form in terms of total album sales? Well...yeah. And wasn't the last year somewhat lacking when it came to headline attractions able to present sell-out arena shows? Well...yeah. And wasn't 1998 a year that found the hard rock form in an obvious time of transition? Well...yeah! But despite such facts, everyone from record label executives to the average fan on the street can sense that the rock and rock style—whether it's in the guise of heavy metal, hard rock or just good ol' kick-ass rock—is about to explode back onto the contemporary music landscape in a manner that it hasn't done in over a decade. There's no doubt about it, lock up the ammunition and hide your daughters; hard rock is hot as a pistol once again!

"It's time for hard rock to make a major comeback," said one of the leading A & R men in the business. "Fans of a certain age aren't into the negativity that their older brothers and sisters seemed to be into during the early '90s. They've passed on all the techno-dance stuff. They want to have fun, make life a party—but also have music that is relevant. I don't think you'll ever

see a return to the fluff/metal style of the '80s. Bands like Poison and Warrant are gone. But there will be a new style of hard rock emerging over the next year...and, in fact, that change in the rock and roll world has already begun."

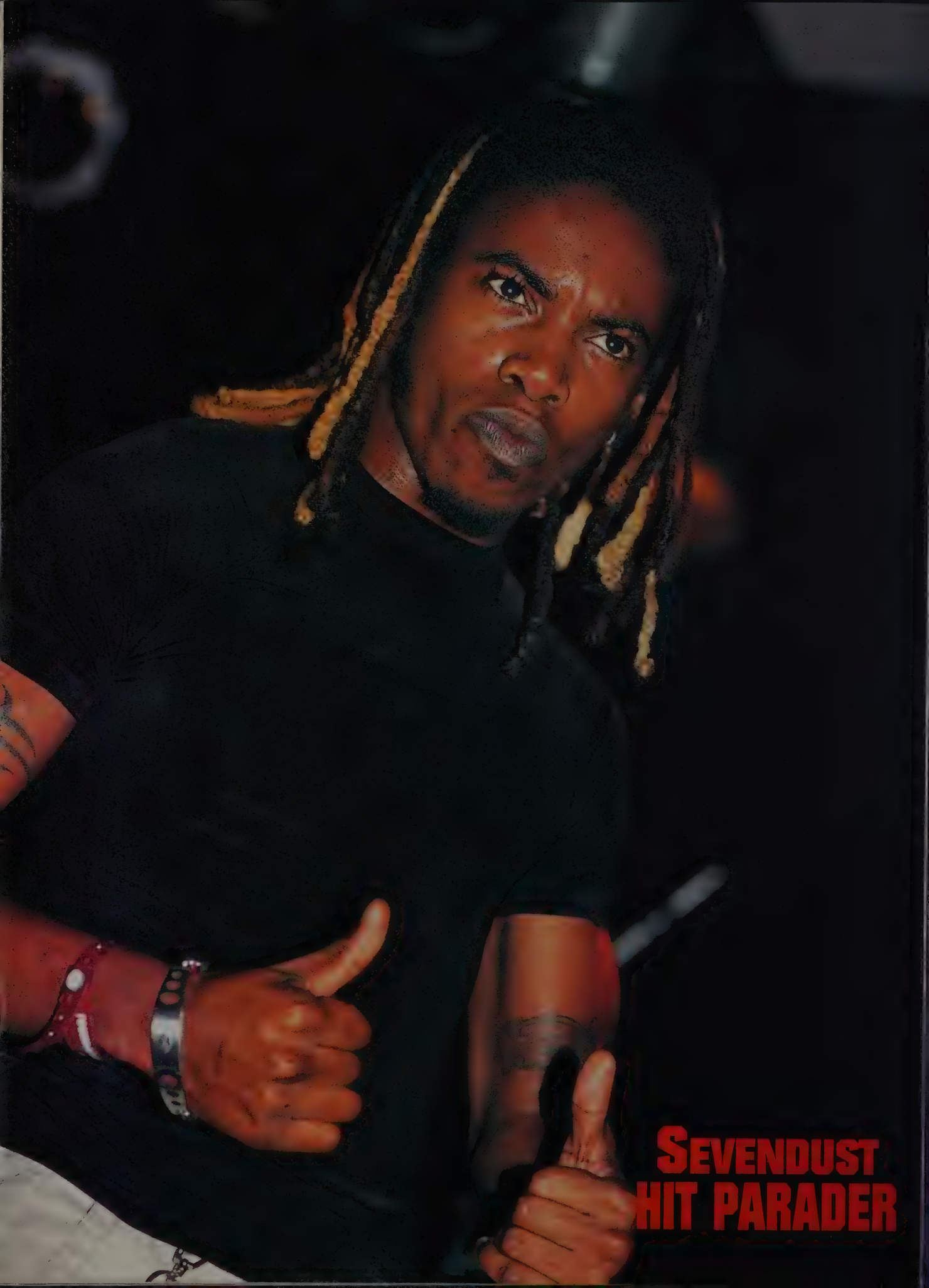
Indeed, a new hard rock renaissance is clearly underway. Fronted by the likes of Korn, Pantera, Rage Against The Machine and Sevendust, an unmistakably heavy music style has again come to the fore, but this time around rather than being filled with the blues-tinged energy of rock's hallowed past, today's sound is tinged with elements of rap, hip-hop and even a trace of pop. With fans turning Korn's recent disk, **Follow The Leader**, into a Number One smash the very first week it was released last August, it




PHOTO: JEFFREY MAVER



MARILYN MANSON
HIT PARADER



**SEVENDUST
HIT PARADER**



Rob Zombie:
Flying high
without his
former band-
mates.

It's abundantly clear that there's a large, hungry and vociferous audience out there just waiting for the next big rock trend to come along. And with Rage Against The Machine's new disc on-the-way, and new albums from both Pantera and Sevendust scheduled for mid-'99, it seems safe to say that the Rap-Metal Revolution will soon be in full swing.

"I've heard what we play called heavy metal, and I'll accept that," said Korn's vocalist Jonathan Davis. "But I think there's a lot more to it than the three-chord heavy metal of old. This is a new day, with new influences, and I like to think that Korn is helping to lead the way. If people want to credit us with helping to make rock music popular again, that's great, we'll gladly accept that as a

"It's time for hard rock to make a major comeback."

major compliment. We can sense it in every arena we play—the fans really want to get out and rock. That's where the fun is."

Just as the rap-metal movement is beginning to reach its full-throttle drive to take over the rock universe, other, equally powerful forces continue to exert their influence on the contemporary music scene. Paramount among these may well be the omnipotent, omnipresent factor known far-and-wide as Marilyn Manson. Since his latest offering, **Mechanical Animals**, emerged late last year, Manson has achieved what a number

of his detractors may have thought impossible—he has gained both the support and the admiration of many members of the mainstream rock community. With his sound diverting away from the goth-tinged odes of old and towards a far more accessible glam/rock direction, a new generation of fans have turned towards Manson's clarion call, and what they've discovered is this Prince Of Perversity in a startling new guise—one that presents him as the high-styling King of the Rock World.

"I grew up in an era of rock

stars," Manson said.

"Bands like Kiss and Ozzy kept me going when I was having a tough time in school. And Bowie and the Stones were just bigger than life. We lost a lot of that in the early '90s. It's time to bring it all back."

Manson is certainly not alone in his quest to make theatrical, larger-than-life rock "hot" again. What better support could he ever hope to receive in his quest than from the Masters of Theatrical Mayhem themselves: Kiss. With the return of the band's original lineup—Ace Frehley, Paul Stanley, Gene Simmons and Peter Criss—and the success of **Psycho Circus**, that unit's first album together in nearly 20 years, these leg-



KORN
HIT PARADER

endary Costumed Crusaders have once again shown the on-going viability of their over-the-top approach. And with their incredible 3-D road show doing sell-out business throughout the world, it would seem as if Kiss may very well end up in 1999 as the top-grossing concert attraction of the year! Hard rock's not hot? We positively *beg* to differ!

"We're servants of the fans," Simmons said. "From the moment we started planning the **Psycho Circus** album and tour we knew that we had to deliver exactly what the fans had been demanding— an album that carried on the noble traditions we first established on albums like **Destroyer**, and a tour that would blow any other band completely away. I'm happy to say that I think we've been very successful on both counts."

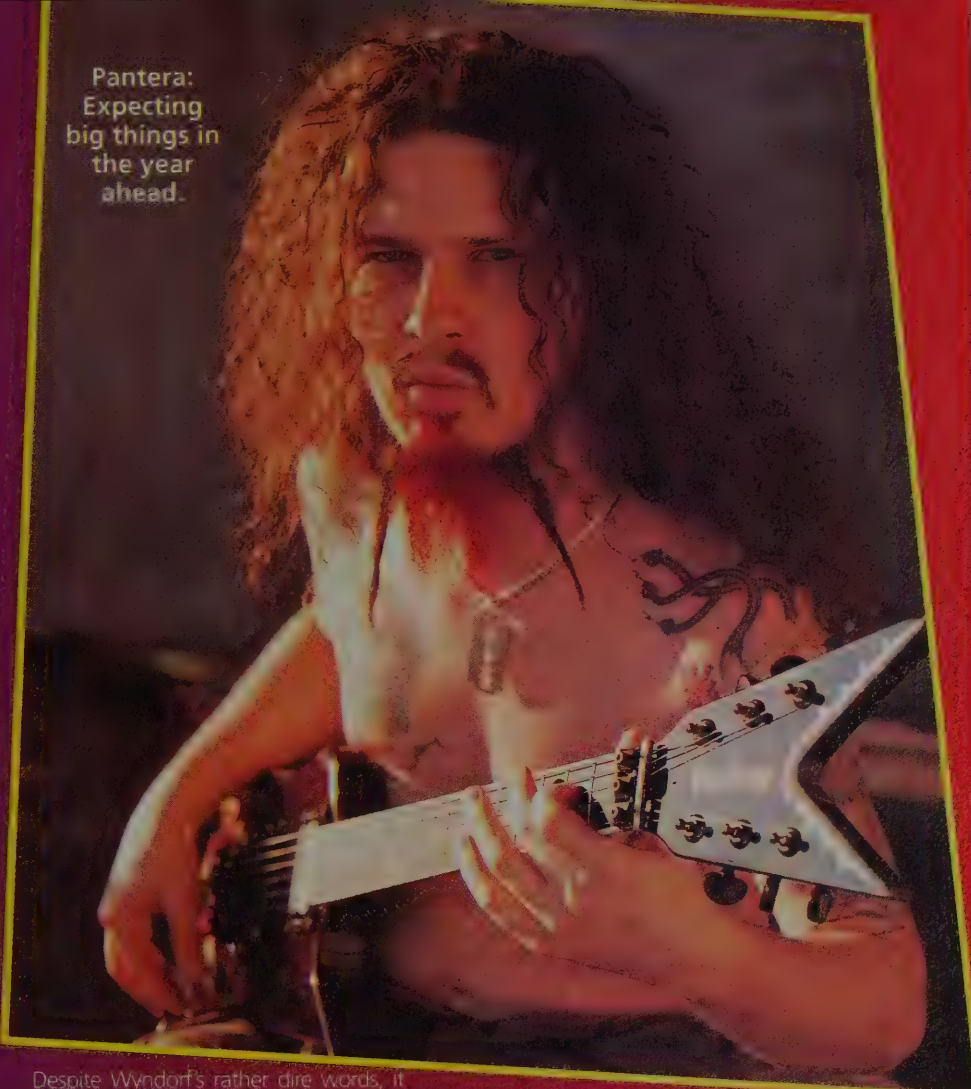
Let's not for one second, however, think that it's been left in the very capable hands of Kiss, Manson and Korn to completely carry the hard rock load in 1999. Established bands like Monster Magnet, Fear Factory, Rob Zombie and Black Sabbath have all certainly contributed to this latest metallic revival, while an exciting slew of new acts like Second Coming, Flight 16, Kilgore and Finger 11 have arrived on the scene to add the necessary reinforcements to insure the form's long-term survival. Indeed it has been a heady time for hard rock, but the battle is still clearly far from won.

"The record business has changed a lot," said Dave Wyndorf, leader of Monster Magnet. "The people at the labels only care about the bottom line. They don't care about the music. They're not interested in promoting new acts or taking care of the music's overall welfare. Everyone is very short-sighted. They only worry about this week. They never even consider the future. It's not a very healthy attitude, and it could hurt the industry as a whole. But we've learned to live with it."

Black sabbath: Reclaiming their metal crown.



Pantera: Expecting big things in the year ahead.



Despite Wyndorf's rather dire words, it seems as if some labels are quite interested in revitalizing the hard rock form in all its varied musical machinations. Perhaps the most notable of these is the powerful Sony Music, the label which has supposedly been toying with the idea of bringing back such '80s stalwarts as Cinderella and Great White for another major label go-round. The label's philosophy is simple; those artists could always write good songs and perform them. If they could ever manage to come up with the occasional cross-over hit, they would not only more-than pay their own way, they would help bring back the kind of guitar-driven, sex-drenched rock that made the '80s so profitable for so many labels. While many industry insiders think there's actually little or no chance of even Sony Music pulling off such a move, many secretly applaud their efforts— including many of the band members themselves.

"I've always believed that good music is good music," said Cinderella's Tom Keifer. "It didn't have to do with your haircut or whose brand of jeans you were wearing. There was a lot of great rock and roll played in the '80s and a lot of people seem to have forgotten that."

At virtually the same moment that so many are excited about this supposed hard rock "revival" it seems as if many

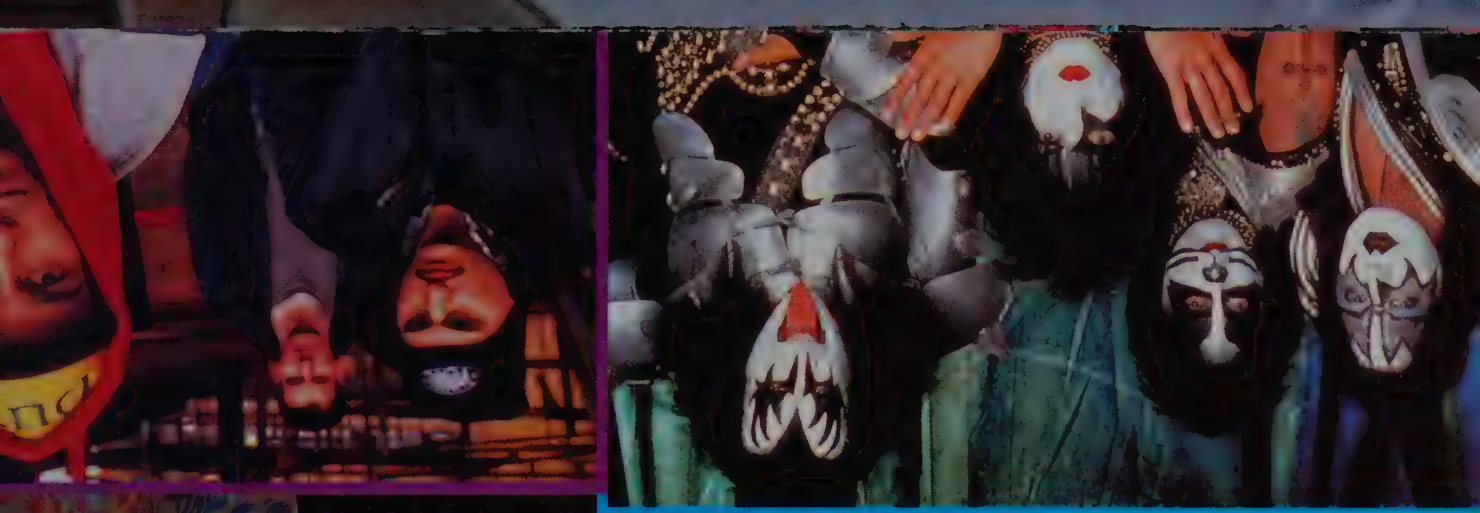
of the bands that have been among the form's most prominent practitioners over the last decade have decided to lay low for the time being. After a hectic three-year period during which they released no less than three albums (including their recent **Garage Inc.** and toured the world virtually non-stop, the members of Metallica are taking a well-deserved break. The same can be said for Aerosmith, who following the release of their live collection **A Little South Of Heaven** have headed for the hills to recharge their rock and roll engines before going back to the recording studio later this year. Still, it seems as if they've all left the form in good hands, with veterans like Sabbath and Kiss, along with relative upstarts like Korn and Manson, dominating both the album sales charts and the concert sales concessions. All-in-all it clearly looks like the months ahead promise to be one of the hottest times ever for the rock and roll world.

"I've seen rock and roll go through so many changes over the years," said Sabbath's Ozzy Osbourne. "It's hot, then it's not. It goes in cycles. There were times in the '90s when it didn't seem like some of the fans wanted to rock and roll anymore. But that has clearly changed. This is going to be a very exciting time for all of us."

PHOTO: STUART TAYLOR/FRANK WHITE

MARILYN MANSON





WHO'S HOT HIT SPECIAL COLLECTION HIT PARADER

MARILYN MANSON



HIT PARADER

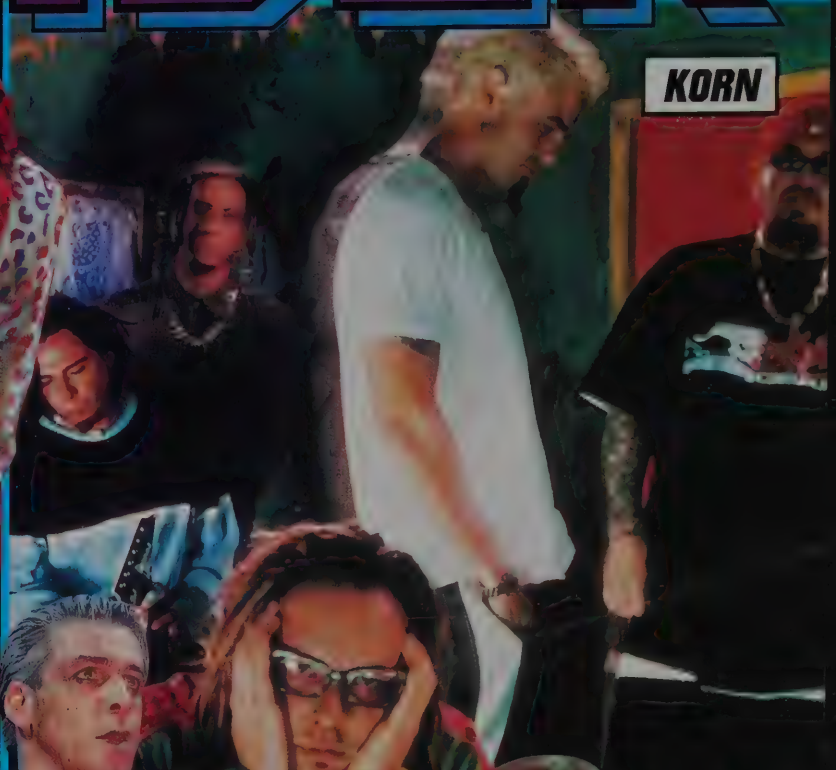
SPECIAL COLLECTOR'S ISSUE!

HIT PARADER

WHO'S HOT...



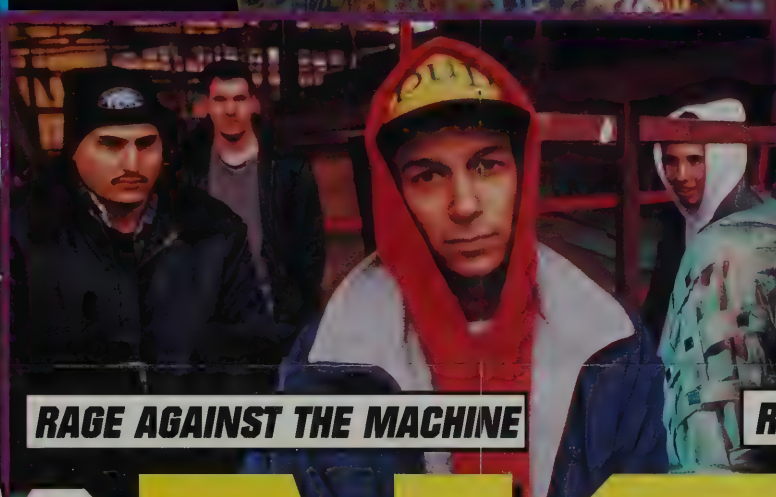
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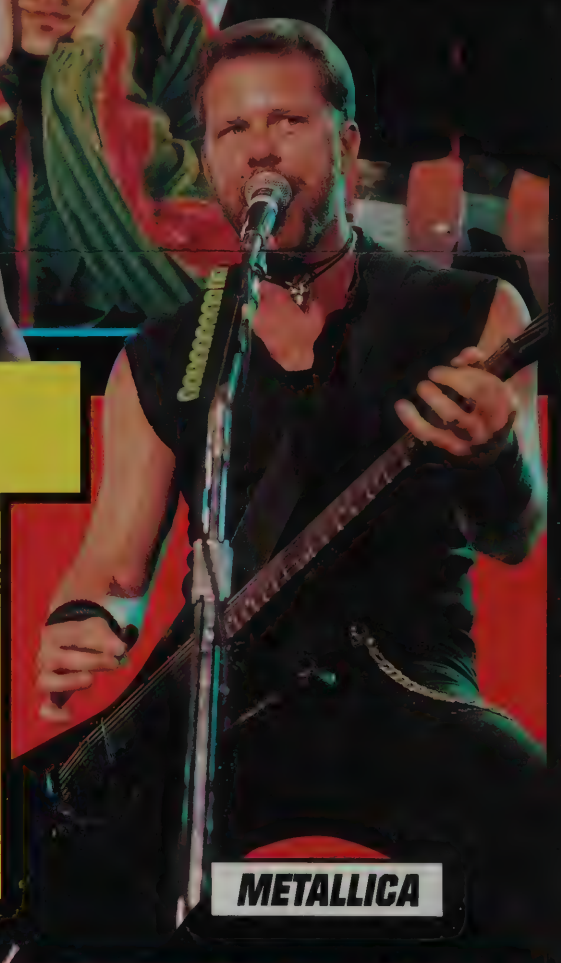
KISS



RAGE AGAINST THE MACHINE



RAMMSTEIN



METALLICA

WHO'S NOT

'99

A SPECIAL REPORT



SEVENDUST

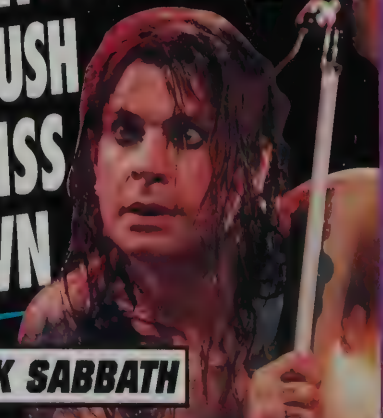


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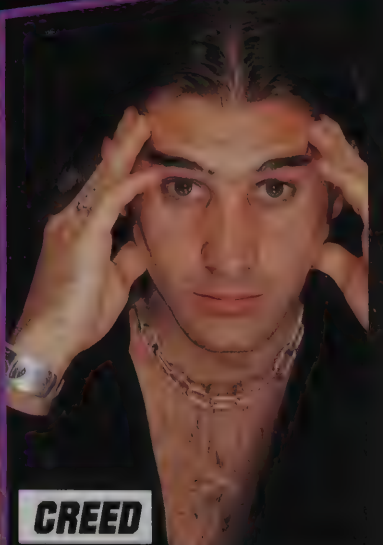


ROB ZOMBIE

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HIT PARADER



MONSTER MAGNET

BY ROB ANDREWS

Quite a crowd had gathered inside the tight confines of the noticeably aging New York City rock club. It was a weekday night, but a throng of leather-wearin', tattoo-sportin' rockers had come together in this place at this time to check out that evening's chosen entertainment. Suddenly a commotion broke out as a dark haired figure ambled down a staircase at the back of the hall and began winding his way through the densely-packed audience. "Hey, isn't that Dave Wyndorf?" one guy sporting a White Zombie T-shirt asked. "Nah, he's too short," came his friends reply. "Nah, I'm tellin' you that's him...I recognize him from MTV."

As that dialogue continued back and forth, and as Wyndorf and his attractive date marched through the crowd towards an understandably packed refreshment stand, more heads began to turn, and tongues to wag. Dangerous Dave continued on undaunted. Upon finally reaching his destination, Wyndorf was met by a throng of supporters, many of whom simply wanted to shake The Man's hand and wish him continued good luck on Monster Magnet's latest disc, **Powertrip**. "He's really cool," our first Wyndorf-spotter noted. "But he's still a little shorter than I expected."

By now, Dave Wyndorf's mustachioed face has become familiar to just about every rock fan in America. Over the last few months the video for the song *Space Lord*—drawn from the band's aforementioned new album—has become an MTV staple, one of the few true rock tunes to enjoy ongoing support on the ever-more-unpredictable music channel. With its vivid—and often comical—Las Vegas imagery, and its unmistakably heavy back-beat, the song has not only helped catapult Wyndorf and his gang to the top of the hard rock hit parade, but also has helped resolidify rock and roll's tenuous grasp on late '90s relevancy. Unlike the "too cool for their own good" posturings of Korn, or the netherworldly freakiness of Marilyn Manson, Monster Magnet rely on something far more basic and far more powerful as the foundational element of their appeal—the on-going magic of rock and roll.

"This album focuses in on the important things in life," Wyndorf said. "It's about money, it's about sex, it's about money and it's about sex. This record was written when

I was in Las Vegas in search of the misplaced American Dream. I was absolutely broke and really, really horny. I was so horny I had to record this album standing up! I lived in this incredibly cheap, run-down hotel on the outskirts of town for a month, and I promised myself that I couldn't even go down to the strip until I had finished writing a song-a-day. Then I'd hit the sleaziest strip bars in town, and watch America at play."

Wyndorf's somewhat distorted view of America in the late '90s fully comes to life in the *Space Lord* video, a clip filled with images of Las Vegas hookers, small-town

rubes and Dave The Rave himself dressed up in his best Elvis-styled, shimmering suits. But before one begins to develop the somewhat misguided notion that Monster Magnet is some kind of "comedy" act (an easy interpretation of Wyndorf's quick-witted style and tongue-in-cheek presentations) one should make sure to give a careful listen to the rest of **Powertrip**. It is quite simply one of the most

diverse, intriguing and engrossing rock and roll albums of the year. If you think we may be overstating the matter (hey, the record label is *really* nice to us if we say good things about their artists) then you'd better go check this one out yourself. Our money says you'll end up thanking us for our advice.

"To me, spontaneity is everything," Wyndorf said. "One of the goals I had with this album was to try and make it sound as live as possible. Sometimes studio albums sound too polished. The edge is taken off by either the artist or the producer because they don't really understand what makes rock and roll what it is. But, at the same time, making it sound live and spontaneous was a lot harder than I thought it would be. It's hard to make things look easy."

Following in the traditions first established on such earlier discs as 1993's **Superjudge** and 1995's **Dopes To Infinity**, **Powertrip** stands as both a powerful shot-in-the-arm for the rock and roll cause, and an equally

powerful indictment of the world-at-large. But Wyndorf makes few apologies for his biting lyrical sarcasm or for his stinging musical attack. How else could one expect him to react after he felt he had been pissed on by rock radio...by his record label...and even by what he believed were some of his strongest supporters. All that negativity served to force Wyndorf underground in 1996—at the exact time when **Dopes To Infinity** was reaching its commercial peak, and label executives were already beginning to exert pressure on Monster Magnet to begin work on their next album. For the better part of a year he sat in his New Jersey home and stewed, wondering when and *if* to make his next

musical move. But it wasn't until his inspirational pilgrimage to that Sin City of Vegas that the black-haired frontman saw his future flash in front of him.

"Every time I opened my eyes, I hated what I saw," he said. "The radio sounded like the whole country was on Prozac—screw it. Then I started talking to the record company people—which I hadn't done in a long time—and realized that whatever we had

accomplished just wasn't enough for them. All they cared about was Big Business, and we just weren't big enough. It started to really get out of control. But once I realized what was going on, it made me react...and in some strange ways."

Today, with his period of soul-searching behind him (at least for the time being) Wyndorf and bandmates Ed Mundell (guitar), Joe Calandra (bass), and Jon Kleiman (drums) are back on the road having the time of their lives. But in the back of Wyndorf's mind is the knowledge that no matter how satisfied he may feel, how successful he may become, there still lurks the haunting presence of the Music Biz right over his shoulder. For the moment, he'll deal with it.

"I was blissfully ignorant about a lot of stuff that went on in this industry for a long time," Wyndorf said. "Just being on the road having a good time was enough to satisfy me. I got a harsh lesson, and this album reflects that."

**"I was so
horny I had
to record
this album
standing
up."**

SLAVES TO THE GRIND



**DAVE DOES VEGAS
HIT PARADER**

A dozen years ago Guns N' Roses was unquestionably the biggest band in the world. Their first two albums, **Appetite For Destruction** and **Use Your Illusion**, were on their way to selling an astounding combined total of more than 15 million copies, and the group's national tours were quickly turning into the most in-demand concert event of the late '80s. They were the group whose name was on everyone's lips, heroes to millions of fans

warp, it is now 1999 and for seemingly the entire decade of the '90s Guns N' Roses have been a band more in name than in action. Since those heady early days, the group has managed to release only one additional studio disc, their "cover" album, **The Spaghetti Incident**, and they've chosen to undertake just one major national tour. Other than that, there's been only a constant

stream of rumor, innuendo and doubt surrounding the future—and even the very existence—of G N' R. Adler and Stradlin have long since left the Gunner fold, as has Izzy's short-term replacement, Gilby Clarke. A heated war of words between Slash and Axl filtered through various press channels a few years back, indicating that

GUNS N' ROSES

A VIDEO RETURN

BY BENNY VINCENT

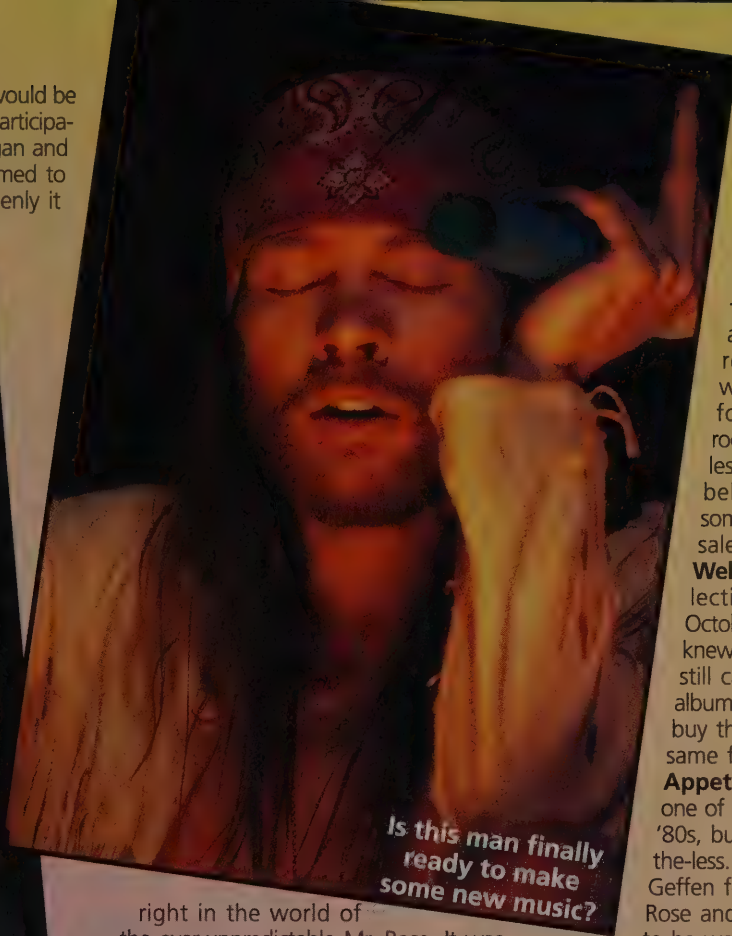
from coast-to-coast, darlings of the media—the band that was single handedly keeping the rock and roll flame alive. The snarling visage of vocalist Axl Rose adorned countless magazine covers at the same time that the band's incredibly exciting, incredibly expensive videos were making them MTV favorites.

All of this was occurring while accounts of the group's often sordid off-stage activities filled the gossip wires. The entire rock world was constantly barraged with rumors of drug abuse, internal strife and personality problems, many of which, unfortunately, soon proved to be true. But rather than detracting from the Gunners' platinum-covered accomplishments, those all just served to add additional fuel to the fires that comprised the bulk of the G N' R mystique. Despite all of their internal pain and suffering, to many it seemed that all was right in the world of Axl Rose and his chosen rock and roll henchmen—which at that time included Slash, Duff McKagan, Steven Adler and Izzy Stradlin. Back in the late '80s, they were the unquestioned kings of the rock hill, the hottest band in the land, the masters of all they surveyed. What a difference a dozen years can make.

For those of you who may have gotten caught up in some sort of intergalactic time



any future Guns N' Roses projects would be conducted without the guitarist's participation. Long-time bassist Duff McKagan and reliable drummer Matt Sorum seemed to drift in and out of the fold. Suddenly it appeared that all was far from



Is this man finally ready to make some new music?

right in the world of the ever-unpredictable Mr. Rose. It was clear that these one-time Top Gunners were no longer masters of the rock domain—in fact many wondered if they would ever even be a band again.

How ironic that at this very time—just when the rock world seems destined to reignite its rock and roll engines—many eyes have once again turned towards hard rock's favorite problem child...the one and only Guns N' Roses. With the appearance late last year of their all-inclusive video collection, **Welcome To The Videos**, renewed focus has been placed upon any future musical exploits of Rose and his gang. With this 70-minute vid compilation (which presents a second look at such historic band outings as *Paradise City*, *Sweet Child O'Mine*, *Welcome To The Jungle*, *Estranged* and *November Rain*) once again reminding us all what a brilliant, daring and all-together entertaining unit G N' R was, it seemed only natural for many to begin openly speculating, if now outwardly yearning for these seminal West Coast rockers to once again ride out of the sunset to save the rock and roll cause. Perhaps it's all nothing more than a sweet dream...but then again, perhaps it's not.

"I'm not sure exactly what's going on with the band at this moment," said McKagan, who recently released his solo disc, **Beautiful Disease**. "Axl asked me to work with the band again, but my priorities are elsewhere.

Understandably, forces at the group's long-time label, Geffen Records, have been as anxious as anyone to know

when—and if—they could expect the first Guns N' Roses album in seven years. While some executives within the company not-so-secretly questioned whether or not the group's millions of one-time supporters still cared about the band—or even remembered who they were—more optimistic label forces believed that great rock and roll music was timeless. The faith of the band's believers was rewarded to some extent by the astounding sales figures enjoyed by the **Welcome To The Videos** collection since its release last October. Those same executives knew that if Guns N' Roses was still capable of producing solid albums, fans would still flock to buy them; maybe not the exact same fans that originally turned **Appetite For Destruction** into one of the best-selling discs of the '80s, but rock and roll fans nonetheless. All it boiled down to, the Geffen folks believed, was getting Rose and whomever he happened to be working with at the moment

focused long enough to finish a new studio project and agree to a tour. They also knew that wasn't going to be easy.

"Axl has mellowed a bit over the years," an inside source revealed. "But that doesn't mean that he's any more predictable than he ever was. He's a guy who does what he wants, when he wants, and while that's been part of his makeup for a long time, it makes it kind of hard to plan anything when you're dealing with someone like that. We spoke to him about it, and he seemed to understand and agree with everything we said. I think he wants to make sure that any future project is as big of a success as possible."

So now it all begins to come into focus. Following in the wake of their video collection's "reintroduction" of G N' R to the rock and roll rabble, there appears to be a lingering yearning within the music masses to experience the kind of hard rock magic that has always been this band's calling card. Of course, rumors have indicated that one of the major stumbling blocks between Rose and Slash over the years has concerned the group's commitment to the hard rock style. Slash loves it...Axl does not. The tempestuous vocalist has supposedly become more enamored with Nine Inch Nails-styled techno beats in recent years, further confounding those around him—including some of his once-and-perhaps future bandmates.

"I wish them the best," McKagan said. "I don't know if anyone knows what's happening with the band."

Axl Rose:
The subject of endless speculation.

BY WINSTON CUMMINGS

There are many long-time observers of the heavy metal realm who insist that Judas Priest was, is and will always be the finest practitioner of the head-banging style ever to bluster their way down the rock and roll highway. Their line of reasoning is so simple it becomes almost irrefutable. It is their belief that in style, substance and approach, the Priest Beast managed to disseminate the most basic and fundamental of metallic ingredients and meld them into a single, overwhelming musical entity. They took the seminal influence provided by the likes of Zeppelin and Sabbath and simply did away with any "unnecessary" excess. What remained was pure metallic mayhem...the music of Judas Priest.

Of course, much of that acclaim stems from the band's hallowed work in the late '70s and early '80s, a time when Priest picked up the gauntlet cast down by their hard rocking forbearers and proceeded to carry it to commercial heights never before imagined. Back then, Priest was the state-of-the-art metal monster. Their dual lead guitarists—K.K. Downing and Glenn Tipton—effectively reinvented the roles played by six string masters within a band structure, and their vocalist, Rob Halford, brought an almost operatic approach to his craft. Albums such as **British Steel** and **Screaming For Vengeance** sold millions, while songs like *Living After Midnight* and *Breaking The Law* became anthems for a generation of denim-'n-leather faithful.

Those certainly were heady days for



JUDAS PRIEST

Ian Hill: The bassist has been with the band for 25 years!



Judas Priest. But it's now 1999...not 1989...not 1979. Halford is long gone—onto his *second* post-Priest solo band. Gone as well are the band's past major label affiliations as well as the guarantee of chart-topping album releases and sold-out arena tours. Yet none of that seems to have had much of a negative impact of this group's on-going drive to once again become the kings of the heavy metal hill. Last year, after a multi-year absence from the scene, Downing,

Tipton, bassist Ian Hill and drummer Scott Travis hired vocalist "Ripper" Owens and recorded the well-received disc, **Jugulator**. And now, as if to establish an even stronger link with their past and their present, Priest have released an in-concert album, **Live Meltdown**, which features recent songs like *Burn In Hell* along-side such Priest classics as *The Ripper* and *Victim Of Changes*.

"We felt the band sounded as good as ever on the last tour—if not *better*," Tipton said. "It had been a while since we were on the road, and we wondered how the fans would accept the music and our new vocalist. Well, the answer is that they gladly accepted both of them. We had a wonderful time on the road last time, and Ripper's enthusiasm was infectious. He was so



K.K. Downing: "We're thrilled with where Priest is at the moment."



CRANKIN' UP THE HEAT

BY WINSTON CUMMINGS

exciting about the idea of standing on stage and playing these songs with Judas Priest that his energy was picked up by all of us."

Somewhat ironically, at almost the exact same time that Priest released **Live Meltdown**, their former record label was rumored to be in the process of assembling their own Priest live disc—one featuring decade-old recordings from when Halford was still in the band. To say the least, Priest's current lineup was less-than-thrilled by the scheduled appearance of this competitive disc, but they also found themselves virtually powerless to stop it. But true to their "don't look back" nature, the unit forged ahead, doing their best through both word and music to make their fans forget about the past (at least to some extent) and focus on what they insisted was the "best" version of Priest their following had ever heard.

"This is the most excited I can remember being about the band in a very long time," Downing said. "We're so focused on the future, and what this band can

still accomplish that we can't spend our time looking back. We're of course proud of what Priest has managed to achieve over the years, but with Ripper now such a vital force within the group lingering on what happened a decade ago just serves no positive purpose for us."

So where does this "new" Judas Priest fit into the late '90s rock world? Can a band with an image so clearly linked to the past play any significant role in the shaping the future of the hard rock realm? Despite the rather tepid commercial response provided both **Jugulator** and **Live Meltdown** (at least on American shores), the band is quick to point

out that Priest is undergoing something of a word-wide renaissance, and that in parts of Europe, in areas of South America and in sections of the Orient, the band remains as big as ever. Still, there seems to be little doubt that this one-time guaranteed platinum-selling attraction

music is the same— this is still Judas Priest."

Of course, despite all their current posturing and claims of self-satisfaction, one question continues to linger over the band's head like storm clouds on a hot summer's afternoon. The question? Is there any chance-in-hell that at some point within the next century the group's past and present members will drop their lingering animosities and reunite the classic Priest beast once again? At the moment the answer to this query clearly

"We felt the band sounded better than ever on the road."

seems to be no. But then again, we all can remember a time in the not-so-distant past when the idea of the original Kiss, or the original Sabbath, or even of Jimmy Page and Robert Plant ever working together again seemed much more like a pipe dream than a possible reality. So maybe

there is still some hope that at some distant time, on some distant planet there can be a Judas Priest "reunion" of one sort or another. But according to Tipton, don't hold your breath waiting for it to happen.

"We've clearly moved beyond that now," he said. "Ripper is the vocalist in Judas Priest. Rob Halford made some wonderful music with this band, but



**Scott Travis:
Back in
Priest's good
graces.**

still yearns for a chance to return to the once-familiar confines of State-side arenas. It may never happen, but that certainly won't stop this revitalized band from continuing to try to once again catch musical lightning in a bottle.

"There's no need to try and compare the success we had a decade ago with where we are now," Tipton said. "The world has changed, music has changed, and we have changed. But it doesn't matter if we're playing in front of 5,000 people in Chicago or 10,000 in South America, the attitude we bring to our

he's off doing whatever he's doing, and we're here creating new music with Priest. I know some fans would like to see Rob in the band, but that's not about to happen. We waited a long time after he first left to see what might transpire. But once it became abundantly clear that he had no intention of ever returning, we stepped beyond that and closed that chapter of our history book. That was a wonderful chapter, but we're totally convinced that this one can be just as exciting and just as rewarding."

BY BOB NORWOOD

By now, just about everyone should know at least *something* about Orgy. Some hard rock fans might know that the group enjoys the distinction of being the first act signed to Korn's Elementree Records label. Others might know that Orgy rocked the house as the opening act during last fall's highly successful *Family Values* arena tour. And still others might know about Orgy's exciting debut album, **Candyass**, which features the hit single *Stitches*. Indeed it's been quite a time for vocalist Jay Gordon, guitarist Ryan Shuck, bassist Paige Haley, drummer Bobby Hewitt and synth master Amir Davidson. While it's abundantly clear that Orgy still haven't accomplished *everything* on their rock and roll agenda, considering their "rookie" status, and how far they've come in a relatively brief time, it's hard for these snot-nosed rockers to hide the mischievous-yet-satisfied grins that currently reside on each and every one of their faces.

"It's been a really exciting time for us," Gordon said. "We started doing this and we really didn't know where we were headed. We knew we were having a good time, and that we were making

good music, but we didn't know that we'd end up on a major label, on a major tour, and having people like the guys in Korn helping us along."

It's almost impossible to overstate the role that the Kornsters have played in shaping the recent lives of Orgy's quintet of loud-'n-proud rockers. It was Korn

that first became aware of Orgy's special talents, and it was that veteran band that stepped in to nurture the young upstart's burgeoning musical skills. Indeed, it might well be said that without Korn's guiding presence and never-flagging support, Orgy might still be little more than just another young band struggling for recognition in the often harsh rock and roll world. In fact, when Korn decided to launch their own label—utilizing their well-honed skills for discovering new talent as the basis for this exciting new venture—Orgy was among the first bands they contacted... and, as it turned out, the very first band they actually signed.

"Korn is an unbelievable band, and we have the utmost respect for them," Gordon said. "But what's maybe even more important to us is that they're all really good people who have taken the time and energy to help out young bands. They know what it's like to be in a band that's trying to do something a little different, and they've always been very encouraging. By signing with Elementree not only did we know that we'd be able to maintain all our musical freedom, but that we'd only have a great situation of being the first band on a new label that was actually part of a big label."

ORGY LEARNING THE ROPES



Orgy:
"This has been a very
exciting time for us."

As it turns out, Korn's hectic recent schedule (which has included the release of their chart-topping disc **Follow The Leader**, the initiation of a multi-faceted Korn website, and the kick-off of the *Family Values* tour) has slowed down some of the initial momentum behind Elementree Records. For the time being, at least, the members of Orgy know that they'll be carrying the ball for the fledgling label, trying to provide a solid base for business and musical operations

to make the most of 'em."

To even those uninitiated to the myriad and mysterious working of the rock and roll machine, it should be readily apparent that Orgy now find themselves in a near-perfect place from which to launch their razor-edged attack on the rock and roll world. With a sound that mixes Gordon's haunting vocals with the band's industrial-strength rhythms and hard-hitting guitar attack, in many ways **Candyass** represents the embodiment of

crashed that many times... and we're not planning on doing it at any point in the near future."

As they continue to tour the nation as opening act on the *Family Values* package, Orgy are exposing their unusual high-octane sound to thousands of fans at each stop along the tour trail. They realize that they've accomplished more during their brief but explosive time in the hard rock hierarchy than many young bands do in a lifetime! But all the atten-



"This isn't music designed for everyone."

"Korn has helped us more than we can ever express."

along the way. Maybe in a year or two, when there's a whole stable of young talent on the label's roster, some of the pressure will be off, but for now Orgy know full-well that they are *it* when it comes to making Elementree's initial mark on the music biz. True to their nature, however, these guys apparently feel no extra strain due to their foundational role in the upstart label. Much like their role models in Korn, the Orgy boys believe in just taking things as they come, and enjoying the heck of out everything along the way.

"We enjoy ourselves," Gordon said. "We like to have fun, and we want our fans to have fun. I think that comes across on the music we make— whether it's on the album or on stage. We've been handed some great opportunities early in our career, and it's our intention

the late '90s rock ideal. While some may state that such songs as *Social Enemies* and *Dissention* rely too much on studio trickery and techno-rock posturings in the conveyance of their musical message, others will quickly respond that the power housed within tunes like *Fiend* and *All The Same* are quintessential demonstrations of the modern hard rock ethic. For their part, the members of Orgy are ready for the various love/hate reactions their music is sure to incur—they insist that as long as people listen and respond they'll be happy.

"This isn't music designed for everyone," Gordon said. "We like taking as many chances as possible, both in the studio and on stage. That's what makes it exciting. It's living life on the musical edge. If occasionally you crash and burn, you live with it. Luckily we haven't

tion their music has drawn, and all the high-profile acclaim that has come their way, has done little to dull the fires that burn deep within Orgy's collective belly. They know that their career has gotten off to an incredibly fortuitous start, but there's still a long, long way to go. They've made the first, big step up the rock and roll ladder of success, but these guys know that there are many, perhaps even more challenging steps lying straight ahead.

"I guess it would be easy to feel satisfied," Gordon said. "We've made a good record, played a great tour and gotten a lot of attention. But we're not doing this to become famous—we're doing it because we believe in our music. There's still so much for us to accomplish. **Candyass** is only our first salvo— there's a lot more to come."

OVER THE EDGE

BY VINNY CECOLINI

SAO PAULO, BRAZIL'S **ANGRA** is the greatest band you probably never heard of. Despite releasing a pair of great classical-influenced melodic progressive speed metal albums and achieving breakthrough popularity throughout South America, Europe and Asia, the quintet remains largely unknown in North America. However, that will soon change now that Century Media has licensed the band's latest effort, **Fireworks**, for release throughout the United States and Canada.

"It's a great opportunity for us," says vocalist and founding member Andre Matos. "Over the years we've received correspondence from fans all over North America who were forced to buy expensive Japanese and European versions of our albums. We realize the popularity of heavy metal is not as strong in the States and Canada as it is in other parts of the world, but we've always dreamed of start-

ing something over there."

After quitting Brazilian punk metallers Viper in the late 1980s, Matos studied classical music and piano before forming Angra with guitarist Kiko Loureiro in November, 1991. Soon after the duo were joined by former Firebox bassist Luis Mariutti and Spitfire guitarist Rafael Bittencourt. Former Korzus drummer Ricardo Confessori joined after the band recorded their 1993 debut, **Angels Cry**. The band's first real taste of international success came with the release of their 1996 sophomore effort **Holy Land**, a symphonic metal concept album about the spiritual birth of South America.

Matos adopted the band's unique moniker from the mythology of the Brazilian Tupynikins tribe.

"Angra is the goddess of fire, a person of deep beauty, who also possesses devastating power," he explains. "The name was perfect for us since we play music

that is definitely metal, but also melodic.

"Angra was born a heavy metal band and will die a heavy metal band," declares Matos. "But there are a lot of non-metal influences that helped shape our sound including classical, jazz, progressive, pop and world beat... not only traditional Brazilian music, but also Caribbean, African, and Middle Eastern sounds. We use anything that is fresh and interesting.

"We're big fans of progressive music. We've always admired the way seminal progressive hard rock bands composed their music. When we compose our songs, we're determined not to repeat ourselves. We want to create music that is interesting for both our fans and the band. After all we have to be excited when playing these songs."

Ironically, **Fireworks** is the band's most aggressive effort to date. "**Fireworks** is different from **Holy Land** or **Angels Cry**," admits Matos. "It's harder, but it's still colorful. That's why we chose the name **Fireworks**. The music is explosive and dangerous, while still melodic and beautiful."

Fireworks was recorded and mixed at Metropolis, Rainmaker, and Marcus Studios in London from April to June 1998. It was produced and engineered by Chris Tsangrides (Y&T, Black Sabbath, and Judas Priest).



SEPULTURA



"We were excited to work with a famous producer who, since the 1970s, has been working with bands we're fans of," explains the vocalist.

At a recent in-store appearance in Sao Paulo, Angra drew a large crowd of autograph seekers. That is nothing new for the band. What was so remarkable was that the makeup of the crowd ranged in age from adults in their forties to children no older than ten or eleven years old.

"I was impressed that so many people showed up," smiles Matos. "We seem to be drawing younger kids, although our core audience are still teens to adults in their twenties. We've also discovered that a lot of people who have taken their kids to our shows have also become fans. So I guess our following is pretty eclectic."

Angra's world tour, which began in Brazil in October, will take the band to the end of 1999. After dates in Argentina, Japan, and Europe, the band are hoping to make their U.S. live debut this Spring.

THE MEMBERS OF BRAZIL'S SEPULTURA are in a mood to celebrate. Not only is it drummer Igor Cavalera's birthday, but it is also soon after the release of **Against**, the band's first album without long-time vocalist Max Cavalera.

"We're excited that so many people are interested in talking about who Sepultura are today," says Igor.

While guitarist Andreas Kisser and new

vocalist Derrick Green autograph posters in their New York-based record company's conference room, bassist Paulo Jr. shows off the pornographic video tapes he just purchased down the street. They're happy to be back. And they're ecstatic about the overwhelmingly positive reaction their new album is receiving.

Although Max Cavalera's Soulfly project released its debut earlier this year, the remaining trio assembled in Igor Cavalera's adopted hometown of San Diego to begin work on new ideas shortly after the split. For eight months the band worked as a trio, with Kisser assuming vocal duties.

"It was very important for us to have a goal, something to fight for," explains the guitarist. "We worked very hard during that period. I studied with vocal coaches. But we decided to go in a different direction when I realized that I was focusing more on the vocals than on my guitar playing." The band do not regret working for the better part of a year before holding auditions for a new frontman.

"To have brought in someone like Derrick in the beginning would have been crazy," explains Kisser. "He came along at the right time: when we needed someone to complete the puzzle."

Green, who admits he didn't pay much attention to the band's split with Max Cavalera, was encouraged to try-out for the band by a friend who happened to work at the band's record company.

"I was just doing my thing [New York hardcore act Overfiend] when I received the call telling me to send the band a tape," the vocalist recalls. "When the guys in Sepultura heard the tape and liked it, they sent me a tape containing an instrumental version of [the **Against** track] **Choke**. I wrote some lyrics and re-recorded the song at a local studio. They liked what they heard, although, in the end, we ended up recording the song with Andreas' lyrics instead."

"We sent tapes out to the singers we auditioned and gave them the freedom to write what they wanted," explains Kisser. "We wanted a singer who would be able to grow with us, not only working on this album with us, but also developing a career with us."

Ironically, the band admit they were "more impressed with Green's attitude than his vocal ability," although the frontman does not sound that much different from Max Cavalera [think AC/DC's Bon Scott in comparison to Brian Johnson].

Instead of sticking to the proven formula of such band classics as **Roots**, **Chaos A.D.**, and **Beneath the Remains**, Sepultura opted to experiment and expand their trademark tribal metal sound on **Against**, adding hardcore and punk elements.

"Darryl influenced the overall sound of the album," says Kisser. "It was also the result of keeping things simple during the songwriting process; it was just guitar,



bass and drums. But every Sepultura album has brought something new."

While the band mixed the new record with Bill Kennedy in Los Angeles, they performed unannounced shows to break in their new vocalist.

"I was definitely nervous, but it was something that I had to go through, something I wanted to go through," confesses Green. "Fortunately it went well and I was happy, because I knew that it was only going to get better."

To introduce Green to the rest of world, the band played a high profile benefit concert in front of 20,000 fans in Sao Paulo, Brazil. The show, which included guest appearances by original Sepultura guitarist Jairo T, Metallica bassist Jason Newstead and former Faith No More frontman Mike Patton, was a rousing success. Whether it was the start of Sepultura part 2 is a matter of opinion.

"It is definitely part of new phase," concedes Kissner. "It definitely feels like a rebirth."

I T HAS BEEN NEARLY FIFTEEN years since Chuck Schuldiner formed Death and pioneered the extreme music form known as death metal. In the process he inspired a slew of bands, most of whom would take up residence not far from frontman's home in Southern Florida. Unfortunately, while the band's early releases remain classics, they were plagued by an unstable line-up, personal problems and record company difficulties and never achieved breakthrough success comparable to contemporaries such as

Morbid Angel.

After a few years of inactivity, Schuldiner has returned with yet another new line-up on yet another new label. While that may seem like the same old story, Death's new album, **The Sound of Perseverance**, is not. Infusing progressive hard rock, jazz, and a New Wave of British Heavy Metal elements into their trademark sound, Death have not only created one of the best metal albums of the year, but have also helped to rejuvenate a genre considered terminal just a few years ago.

Highlighted by deft musicianship and some of Death's most memorable songs to date, **The Sound of Perseverance** is certain to bring the attention and respect the "elder statesman of death metal" deserves.

"Playing metal music is something I believe in, not only as a musician, but also as a fan," says Schuldiner. "Either you keep at it and persevere or you just give up. I'm stubborn, that is why I've lasted so long."

"It was scary when I recently referred to someone as a kid. But now that I'm in my thirties, I can look back on when I started. I was barely 18 years old when the first Death album was released... I was a kid. When you're that age, you don't realize how young and innocent you are. I'm still relatively young, but I am no longer innocent. It's a sweet and sour situation. I'm very proud to be where I'm at musically, but I've been to hell and back. I won't lie to people. I don't want them to think that I've had a candy coated ride. That is why I decided to title the new album **The Sound of Perseverance**."

Although it is hard to refer to the new

record as a comeback, Schuldiner did put the band on hold following the release of 1995's **Symbolic**.

"I needed to take a break," he admits. "I wanted to get away from Death for a while. I was burned out."

So he began to work on the straightforward metal project, Control Denied. "I had been talking about doing a side project since the early 1990s," explains Schuldiner. "I wanted to put a band together that would play music similar to what is playing today, but with a vocalist like [Judas Priest's] Rob Halford or [Iron Maiden's] Bruce Dickinson."

"There has been a lot of nonsense written about Control Denied on the Internet. Don't believe everything you read. If you want to find out what is going on with both Control Denied and Death, surf to the Nuclear Blast web site [www.nuclearblast-usa.com]."

After demoing material for Control Denied, Schuldiner decided "it was now or never" for a new Death album.

"I felt refreshed and rejuvenated," he says. "So I picked up where I left off with Death, re-worked some material and wrote some new songs. I was ready. I shopped around for a new record deal and Nuclear Blast expressed interest. After some real good conversations, I signed with them."

Joining the legendary frontman in the latest incarnation of Death is what many consider to be the band's definitive line-up. Guitarist Shannon Hamm and bassist Scott Clendenin first worked with Schuldiner in Control Denied. Richard Christy, one of the most talented drummers to come along in years, met Schuldiner in an Orlando, Florida

shopping mall.

"A few months later he heard we were looking for a drummer and asked if he could audition," says the singer/guitarist. "He came down to our rehearsal spot and crushed."

Death recently completed a successful lengthy U.S. tour with label-mates, Swedish traditional heavy metallers Hammerfall.

"The people who run Nuclear Blast Records are fans of metal music," declares the frontman. "That is what is so unique about this record label. I've been on several labels and visited labels. I've never seen one like this. They truly understand their artists and the music."

PRIOR TO THEIR SHOW-STEALING performance at 1997's Milwaukee Metal Fest, Vampyric black metallers Cradle of Filth never delivered on their promise to appear in the United States. However, following the release of the new, **Cruelty and the Beast**, the Suffolk, England six-piece lived up to another promise and returned to these shores last fall to perform four high-profile showcases in San Francisco, Los Angeles, Chicago and New York City.

Although the band was not able to put on their full stage show (the only props were two scantily clad females who danced erotically at the sides of the stage), the tri-

umphant sold-out shows were encouraging enough for the band to begin planning a return trip for later this year.

In New York City, the band performed tracks from **Cruelty and the Beast** as well as fan favorites. For their encore they performed a series of covers including a portion of Slayer's *Hell Awaits* and Venom's *Black Metal*.

"Touring for a short time meant we didn't end up killing each other as we would have if we had toured for six to eight weeks," laughs vocalist Dani Filth.

After years of membership changes, the band recently settled on what they hope is their strongest line-up: Stuart Anstis and Gian on guitar, Lecter Smith on keyboards, Robin on bass, and Nicholas on drums.

Dani formed the band in the summer of 1991. After signing with Cacophonous Records in 1994, the band released their monumental debut, **The Principle Of Evil Made Flesh**. However, after business disagreements with the label mounted, the band agreed to record an EP in exchange for their release from their contract. The resulting **Vempire or Dark Faerytales In Phallustein** is a 36-minute EP featuring material originally intended for their second full-length album.

After signing with Music For Nations [which licenses the band's music to Mayhem for release in the United States] in

1996, Cradle of Filth recorded the classic **Dusk And Her Embrace**.

A deluxe-boxed edition of the band's **Cruelty and the Beast** was recently released. Shaped like a Celtic Cross, the box contains the entire **Cruelty and the Beast** album and a series of bonus tracks including a cover of Venom's *Black Metal*, Sodom's *Sodom & Lust* and Iron Maiden's *Hallowed Be Thy Name*. The first 5000 copies will be hand-signed by the band.

Cruelty and the Beast is a concept album detailing the horrific deeds of the infamous "blood countess," Elizabeth Bathory.

"It is a loose concept album," says Dani. "Although it based on fact, it is a twisted fable. But I am concerned. When people hear the words 'concept album' they often think of 1970s progressive rock bands. That is not our bag."

"The album begins with a prologue, *Once Upon Atrocity* and ends with an epilogue, *Lustmord and Wargasm (The Lick of Carnivorous Winds)*. Each song in between those two tracks are separate stories that fit together in a certain context."

After returning home from the States, the band performed in Paris, France on Halloween.

"On Halloween they have garlic chewing contests in France," laughs Dani. "It's true. I've seen it."



A quick history lesson. Back in 1994, the Offspring were riding on the cresting wave of rock's cutting edge. They had emerged seemingly from nowhere to claim the title of America's favorite pop/punk band, with their album **Smash** selling over five million copies. Along with Green Day, these Southern California-based rockers helped reestablish the punk ethic in the mainstream rock mindset—in the process lining their pockets with plenty of “green” for their efforts.

But now it's almost five years later, and as they prepare to hit the tour trail in support of their latest album, **Americana**, things are very different for the Offspring this time around. You see, when vocalist Dexter Holland, bassist Greg K, drummer Ron Welty and guitarist Noodles first attacked the rock scene, they had no expectations, few aspirations and a lot of preparation. They had

“We had a great time,” said Holland reflecting back on the band's breakthrough success. “We were a band on an indie label who made it happen against all the odds. Everyone was saying that we had to go to a bigger label, or we had to get on a bigger tour. But we just trusted the people around us and let them do their jobs. They made it happen just as much as we did. Basically we learned that the best way to deal with success is just to ignore it.”

Now it all begins again for the Offspring. Following the relative success of their major label debut 1997's **Ignay On The Hombre** and (which sold more than a million copies—far less than the indie **Smash**, but still pretty darn good), the band laid low for the better part of 1998. They wrote when the mood hit them, they recorded when the mood hit them, and they played live when the mood hit them. They came to grips with the conse-

matter what fate may now come their way—including negative critical feedback or questionable fan response—these guys seem to perpetually remain as cool as an arctic iceberg. Tell 'em that everyone from MTV to rock radio is waiting in the weeds to take shots at them this time, and the best you'll do is get a big smile out of these So Cal smoothies. They know that from the moment five years ago that **Smash** turned them into instant cultural icons, they've been facing an uphill battle to get back to the top of the rock mountain. And you know what? They couldn't care less!

“Getting to where we were a few years ago was a shock, so anything that happens from there is going to be just as much of a surprise,” Holland explained. “That's why we're not losing any sleep over how the new album is going to do. Our job is to make the music as good as possible, but from there it's up to forces beyond our control. If they get behind us again—like they have at times in the past—then things should be a lot of fun. If they don't, we can't worry about it.”

Don't worry...be happy; the mindless motto of early '90s America. Apparently it's still the attitude that the Offspring hold dear throughout **Americana**. While the music stills snarls and sizzles, it also can't help but bring a smile

OFFSPRING

already been playing the rock “game” for the better part of ten years, having released two earlier albums, and their immediate goal was simply one of survival. Their target was to sell maybe 100,000 copies of **Smash** (if they got lucky) and land a few decent tour dates both in the U.S. and overseas. Thus, nobody was

AMERICAN MADE

“We like this album because of its attitude.”

BY PETE WILLIAMS

more surprised than they were when **Smash** proceeded to reach the top of the sales charts, in the process making the Offspring one of the hottest bands in the world.

All that was well and good for these Orange County rockers. They responded to their unexpected success with just the right blend of exhilaration and self control. While such an overnight turn of events could have blown most bands out of the water—both literally and figuratively—the Offspring managed to take much of what happened to them in stride. They heard themselves referred to as “leaders of the ‘90s punk renaissance” and they merely smiled. They saw their faces plastered on magazine covers from coast to coast, and they just shrugged. They saw their videos in “heavy rotation” on MTV and they just nodded in acceptance. Maybe it was the fact that these guys were all in their late-20s by the time the success “bug” bit them. Maybe it was due to the speed at which their star status enveloped them. Or maybe it was because they didn't take it all very seriously. But whatever the reason, these guys managed to live through what will certainly go down as the most tumultuous year of their lives—and come out of it laughing all the way to the bank.

quences of their rapid rise to stardom, and attempted to get back in touch with the raw punk energies that had first made such songs as *Keep 'Em Separated* huge international hits. On **Americana** the band has done just that. From the raucous energy of *Pay The Man* and *Pretty Fly* to their overwrought rendition of the middle-of-the-road classic *Feelings*, this collection seems destined to not only satisfy the cravings of the band's longtime fans, but potentially bring in a new generation of Offspring boosters as well.

“Lately I've been into the warped sense of Americana,” Holland said. “The whole daytime talk show culture fascinates me. It seems like the stuff that used to be ‘fringe’ is more and more the everyday reality. If America was once barbecues, big cars and life in the suburbs back in the '50s, it's now totally a freak show in the late '90s. I wanted to show that ordinary, average American life isn't so ordinary anymore.”

How typical it is of the Offspring's persona to take the crux of modern American society and put it to song. After all, few bands in recent rock history have ever approached their craft with a decidedly more tongue-in-cheek attitude, and “let's have some fun” philosophy than Holland and his gang. No

to the face of even the most cynical rock pundit. There are also those who insist that despite the recent multi-platinum accomplishments of the Offspring, the Golden Age of '90s punk has long since come and gone. Those nay-sayers state that like the short-lived grunge movement that preceded it, and the industrial revolution which followed, the punk renaissance was a time-challenged phenomenon that reached its peak—thanks to Green Day and Rancid as well as the Offspring—amid the mid-decade musical doldrums. Now, more than four years later, some would argue that the Offspring's brand of fun-loving punk is old news—that newer, fresher, hungrier bands have already come along to steal much of the band's artistic and commercial thunder. Holland takes such news in stride, offering a wink and a typical “what me worry?” grin.

“We like this album because of its attitude,” he said. “Everyone's asking why we did a version of *Feelings* on **Americana**. The answer is simple. It just seemed natural to do a punk version of it. It's got that ‘whoa, whoa’ chorus, and a lot of old Orange County punk stuff is like that. I had to change some of the words into negative feelings, really *hateful* feelings to make it work. But we're doing it.”



DEXTER HOLLAND
HIT PARADER

The list of Great Armenian Rock and Roll Heroes is a short one. Come to think of it, you might be hard pressed to name even one! (There was that drummer in the band Boston about 20 years ago, wasn't there? And,


thing different musically, people need-
ed to name it something. Some say it's
Armenian Rock. But that's unfair to us.
It's part of who we are, but it's not
what we do. If we're playing in another
country, I don't think we'd be called

punk and cutting-edge jazz, there's no
doubt that SOAD are presenting one of
the most unpredictable and overwhelm-
ing hard rock grooves around. Already
this L.A.-based unit has won rave
reviews from all corners of the music

SYSTEM OF A DOWN

oh yeah, there is always the one-and-only Cher). But Serj Tankian, Daron Malakian, Shavo Odadjian and John Dolmayan are out to change that...as well as change a number of other perceptions held by the contemporary music world. You see, the band these four proud Armenian rockers share is called System Of A Down, and through the unabashed power of their metal-cum-rap musical meld they have begun to make a lasting and important impression upon the hard rock scene. With the release of their self-titled debut disc, SOAD have quickly joined the likes of Rage Against The Machine and Pantera as bands determined to use the wide-ranging forum provided by the rock and roll stage to speak out against the myriad injustices and inequities they see happening around them.

"Politically, there's a lot of things I talk about at our shows," Tankian said. "I talk about mind control, or about non-lethal weapons being used by the C.I.A. and the intelligence community in the West. We're ready to speak about things openly. Our shared Armenian heritage is also a controlling factor in our approach. We play heavy music, and Armenian music generally isn't heavy. It's dramatic...and so is our music. The Armenian people had a genocide, just like the Jewish people had the Holocaust. That injustice itself has been a driving point in my life. Because of that I've been able to look at other injustices in the world. I know that injustice exists and that it's always hidden, so it opens your eyes. It's been a motivation factor. Since we do some-



***"Politically,
there's a lot
of things
I talk about
at our shows."***

Armenian Rock."

Whatever you may choose to call System Of A Down's powerful sound, the fact remains that the unique mix of their heritage, and their diverse musical tastes, has created one of the most volatile and exciting rock combinations of the late '90s. With influences ranging from Kiss and early Van Halen to classic

universe, with their heavy-handed sound being hailed as "revolutionary", "rebellious" and "gut-tural" by various members of the mainstream media. Not bad for a bunch of guys who only a few years ago almost called themselves *Victims of a Down*.

"The name of the band came from one of Daron's poems," Tankian explained. "That poem was called *Victims of a Down*, but when he

brought it to us we all agreed that 'System' was just a better, stronger word. It makes it a 'whole' instead of the people in particular. It's the society. But you're supposed to take your own meaning out of our name. It means different things to different people. That's the beauty of it. It's like putting up art on the wall and going, 'what do you think of it?' It's many different things on both

club scene. Before long, the pair hooked up their musical visions in the band Soil, which with the eventual additions of Odadjian (who had originally served as Soil's manager) and Dolmayan, led directly to the birth of System Of A Down. The group continued to write songs, and hit the clubs, until one lucky night all the various pieces came together. It occurred in the notorious Viper Room on the Sunset Strip, where legendary producer/label

impresario Rick Rubin happened to catch the group's incendiary set that night. He quickly decided to make

SOAD the first group he'd

that he was really into it. Later on, after he got to know us a little, he offered to sign us, and that just blew us away. We had all always been big fans of Rick's. We knew all the work he had done dating back to the '80s. He was the perfect guy for us to work with."

Indeed Rubin did more than just sign SOAD to his label—he decided to produce the band's first album himself. In fact, for part of the album he set the band up in his own home, utilizing his state-of-the-art recording studio to catch all the energy and excitement that has fast made such tunes as *P.L.U.C.K.* and *Darts* immediate favorites both at the more progressive rock clubs and "underground" radio. But true to their nature, System wasn't about to let even the legendary Rubin mess around with their sound or their approach. According to Tankian, he was there to capture what the band did, *not* change it in any way, shape or form.

"Rubin likes us for who we are," the singer said. "That's why we work well together. We wanted to make sure

System Of A Down:
"Our name means different things to different people."

that the record would be live-sounding, but with touches that make it really feel complete. It was great to work with upper-echelon people like Rick, yet be given the freedom to do exactly what we wanted. That's kind of rare for a heavy band like this, and we enjoyed every second of it. The songs really reflect what was going on in that studio—*P.L.U.C.K.*, for instance stands for

BY JERRY DOWNING

HARD 'N HEAVY

a personal and political level. We leave it open to interpretation."

It didn't take fans in the band's native So Cal region long to come up with their own varied interpretations of System's rock and roll attack. By the time SOAD came together in 1995, both Tankian and Malakian had made names for themselves in two rival groups that were tearing up the area

sign under his new American Records distribution deal with Columbia Records.

"It just happened that Rick was in the crowd that night," Odadjian said. "An A&R guy from another label showed up, and he just brought Rick along. I don't know if he knew who we were before that show or not. But we saw him from the stage and it was obvious

'Politically Lying, Unholy, Cowardly Killers'. It's a revolutionary song having to do with Armenian genocide. Other songs, like *Darts*, allow me to say that to understand our world and life as it is, you have to open your eyes to more than the one type of philosophy that's being fed to you. Maybe that's one of the best messages this band can give anyone out there."



BLACK CROWES

BY ROB ANDREWS

The Black Crowes' flamboyant frontman, Chris Robinson, has never been shy about expressing his views about *anything*. Sex, drugs, corporate sponsorship—they're all fair game for this surprisingly soft-spoken Georgia resident whose raspy vocal style has become the most recognizable symbol of this multi-platinum supergroup. For Robinson and the rest of the Crowes—his brother Rich (guitar), Steve Gorman (drums), Eddie Harsch (keyboards) and newest member Sven Pipien (bass)—rock and roll has always been about taking chances, sticking your neck on the line and perhaps courting a little controversy along the way. Recently, the band has achieved all of those stated objectives as they've toured the highways and byways of America in preparation for the release of their latest album, *By Your Side*. But stirring things up a little bit is all just in a day's work for these guys, something we discovered during this recent chat with Chris Robinson.

Hit Parader: You've changed record labels for *By Your Side*, and you've returned to a "classic" sound. Two interesting moves.

Chris Robinson: Yeah, that's true. To my way of thinking, this album really is a rock and roll record, pure and simple. It's what we do best. The way we look at it, this song has been going on for the last thousand years—we just pick up on the whole rock and roll vibe. It's a record that focuses in on our roots, and how we've stayed loyal to those through good times and bad. This is really an exciting album for us on a number of levels. Rich had the chance to play all the guitars on this album, and because of that the whole band had a lot more room to stretch out and play. It made for a very exciting atmosphere in the studio, and that really comes across in the music.

HP: Has the band drawn together as a unit more on *By Your Side*?

CR: Yeah, it has. With Sven in the group, and some of the distracting influences we've had in the past now gone, we really were very focused on this one. It was a great feeling to be in the studio with guys who were really


having fun, and really into what we were doing.

HP: Over the years you've drawn almost as much attention for things you've said and done off stage as for the music you've created on stage. Does that bother you?

CR: I've thought about that from time to time, but I've concluded that it doesn't bother me. Should it? I think it's all part of being in a rock and roll band, though I do hope that people notice the music we've made before anything else. As long as everyone enjoys the music, they can react however they want to everything else. All I've ever done is speak the truth. I'm not a hypocrite.

HP: People have speculated that many of the things you say and do are little more than a ploy to generate extra publicity. Is that true?

CR: Honestly, it's not. I knew that some of the things this band has done—like putting a slightly undersized bikini with a very well-sized girl in it on the cover of our last album—would be noticed, but then some record stores refused to carry it. It kind of backfired on us. It's hard to fight the entire music business. But I



The Black Crowes:
Playing rock
with fire
and passion.

BACK TO THE FUTURE

don't understand what all the controversy is about. In the first place, I figured there'd be more talk about the flag we had on that cover than the bikini. This is rock and roll, isn't it? People aren't supposed to take it so seriously.

HP: But sometimes it seems like the band goes out of its way to be controversial—like with your pro-drug stance.

CR: We've never told anyone to go and use drugs. That's not our style. Our statements about drugs have always been much more about giving people freedom in their lives to do what they want. Everyone must take control of their own lives and make the right judgments about what they should and should not do. I don't drive a car because I do like to drink. I know very well that to mix the two would not only be irresponsible, it would be very dangerous to me and to others. And I do smoke pot. But I won't do it in places where I know I could end up getting in trouble for it. I don't want to land up in jail because of it.

HP: There have been so many rumors about your drug use over the years. How true are

those stories?

CR: I'm not sure what stories those are. I say I do use pot, but I'm not any sort of addict. I don't smoke every day. As far as hard drugs go, that's another story entirely. I don't like anything about them. I've never been tempted by heroin—you can't be into a drug like that and be able to perform the way we do. It would just be impossible. Hard drugs just don't interest me. All they seem to be is an expensive way to shorten your life.

HP: The Black Crowes seem like a band somewhat out of place in the musical climes of the late-'90s. Does it ever bother you that bluesy rock is somewhat out of style?

CR: What we do isn't trendy. It's not supposed to be. It's nice that punk rock recently make something of a comeback, but that's good if you're 17 years old. Punk rock isn't for people who are 30. Rock and roll, especially the kind of rock that we play, is designed for everyone. Being from the south, we've taken all the different musical styles we grew up with, blues, soul, gospel and rock and roll, and used them as best we could. A lot of the other bands that

are currently popular aren't drawing from those same musical sources. But we're very proud of not only the south's musical traditions, but of our music as well.

HP: So many of today's stars battle with stardom. How have you handled it?

CR: Back nine or ten years ago we were just a band from Atlanta that enjoyed playing rock and roll. We never thought about being famous or selling millions of records. Even when *Shake Your Money Maker* came out in 1989, we still had the ideals of an independent band. So when all of a sudden we started to have some success, it was pretty surprising. But we liked playing in front of people, and we liked the music we were making, so we just figured the more people who heard it, the better. I'm a musician, not a rock star. It's really that simple. I think it's really silly to get caught up in either an "I'm a rock star" or a "I don't want to be a rock star" mentality. It's selfish because you've got to come across to the fans, and if you don't get out there and play every chance you get, you're not giving them everything they deserve.

SHOOTING STARS

UNWRITTEN LAW

Until one gets to actually sit down and converse with the members of Unwritten Law, there is a strong temptation to dismiss this young hard rock act as one of the more pretentious groups to wander down the rock and roll turnpike in recent years. After all, any band that tags themselves with nicknames like "The Magician", "The Star" and "The Emperor" certainly is creating quite a precipice from which to be thrown from. And one can't be sure *exactly* how to approach any group that off-handedly tosses about their fondness for ancient Egyptian mysticism and their love of "empowering" lyrics. But once one gets to hang out with drummer Wade Youman ("The Magician"), guitarist Rob Brewer ("Strength"), guitarist Steve Morris ("The Hermit"), bassist Pat Kim ("The Star") and vocalist Scott Russo ("The Emperor"), the megalomaniacal facade begins to fade, and the image of a talented, straight-ahead (with a definite twist) rock and roll band begins to emerge.

"When we started working together our main rule was to have no rules," Russo said. "We didn't want to follow any preordained guidelines about how rock and roll was supposed to be played. We just made the music we wanted to hear. We felt that if we made the music we were happy with ourselves, other people would like it too. It's really just '90s rock and roll."

With a sound that blends punk fury with progressive rock dynamics, and a down-to-earth look that is a stark contrast to their high-minded lyrical ideals, Unwritten Law have certainly made a solid first impression on the rock and roll world. The band made a significant contribution to last summer's Warped Tour, and such songs as *California Sky* and *Teenage Suicide* have been enjoying strong radio support across the nation. But before you get the impression that Unwritten Law are just a bunch of bright kids who decided to form a band during a recent school break, here's the scoop—the band's been around for nearly eight years, and only now do they feel that their musical vision is truly beginning to evolve into a meaningful reality.

"We have musical aspirations that might be a little different from that of other bands," Russo said. "We believe that music can be a true source of inspiration for the listener as well as for those who are actually making that music."



SPINESHANK

Spineshank is the kind of band that can bring a cloud to the most beautiful blue sky. This L.A.-based unit consisting of vocalist Johnny Santos, drummer Tom Decker, guitarist Mike Sarkisyan and bassist Robert Garcia seem to enjoy wallowing in the depths of pain, fear and betrayal, all of which they feature on their absorbing, often overwhelming debut disc, **Strictly Diesel**.

Formed in 1996 from the ashes of the band Basic Enigma, Spineshank immediately began exploring the darkest side of the rock psyche, a world first explored by bands such as Fear Factory, Tool and Sepultura—groups that continues to be among Spineshank's greatest inspirations.

"We heard what those bands were doing, and we realized that what we were doing before just wasn't happening," Decker said. "So we formed Spineshank and started playing around L.A. But we soon found out that a lot of your so-called 'friends'—the bands who are sharing the bill with you each night, will step on you if need be in order to get ahead. Everybody is worried about getting signed when they should be worried about their music."

On such **Strictly Diesel** songs as *Where We Fall* and *Stain* (which features guest vocalist from Fear Factory's Burton C. Bell), Spineshank show that they have indeed placed their emphasis squarely on the task at hand. While the intensity of their bleak outlook on life may leave some listeners more than somewhat depressed, others will instantly recognize the brilliance housed within the group's incredibly heavy approach.

"**Strictly Diesel** is about coming from nothing to something," Santos said. "For a long time we got no respect. But the less respect we got, the more it turned us into a machine."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

"You picked the wrong guy for this," warned Biohazard's Evan Seinfeld. "I haven't seen any videos I've liked for a long time." Although he also mentioned that he and Beavis and Buttthead had similar tastes in music, we were pleasantly surprised to see him enjoy some of the more (dare we say) melodic clips we chose. We also enjoyed his interesting views on the music biz.

How's It Gonna Be, Third Eye Blind

The coolest thing about this video is the car. Even though I'm a Chevy man, I can appreciate an old Lincoln. It looks like a '66 Continental with suicide doors. This is one of those bands they play on commercial radio. This is one of those sad guys videos, the shoe gazers. Have you ever heard of the expression 'don't bore us, get to the chorus'? It's nice, I wouldn't say I didn't like it, but it looks just like everything else on MTV. It's very safe. Oh, God, there's the speaker out the window routine. They must be punk. How pathetic.

Please, U2

Now here's a group that I love. The Joshua Tree was implemental in my sobriety. U2 tries to make a statement with their music. I've had a lot of spiritual moments listening to their music. That album touches my soul. I'm very passionate about music, either it does it for me or it doesn't. I got this CD (Pop) while we were on tour in Europe and you can't get CDs in Belgrade, it's a war torn city. They only sell bootleg copies in the street so I got one. This sounds great. The video looks like the kind of thing you have to study a long time to figure out what all the messages are really about. I know these guys are deep. I just think they are an amazing band, the voices and their guitars just give me chills. It almost makes you want to cry. U2 always touches me. You realize that they just showed Bono singing for about 20 seconds; that's really long without an edit. It's not a fancy, stylized video. Awesome.

Long Hard Road To Hell, Marilyn Manson

This video is just disturbing. He looks like the ugliest girl I ever went out with, back when I used to drink and do drugs. The images are really powerful, but I don't know what they are saying. I've met them, and they are nice guys, and it's amazing how huge they are. The way the video is shot is cool, some shocking imagery. Our

drummer, Daniel, likes these guys a lot, but it doesn't do much for me. If they weren't wearing dresses, would anybody care? I hope I don't ever have to try this hard. I'm sure this will help him sell another million records and another million **Hit Paraders**. In the end he's having the last laugh. It's so funny how all these places are trying to ban them from playing.



Biohazard:
"Marilyn Manson looks like the ugliest girl I ever went out with."

Bittersweet Symphony, The Verve

I've seen this one before, but I don't know much about them. I get them and the Verve Pipe confused. Are these guys from London? Better to have an English accent and be from England than to have a fake one. We won't name bands will we. I'm waiting for something to happen. There's some bad acting going on in this video. It's boring, the song and the video. No wonder it's a MTV Buzz Clip. I don't understand. Everything seems so censored and so chosen. MTV has just become so corporate. It's like if you have a big deal, or a big push. What they play on MTV has nothing to do with what the kids like, except for eventually a lot of the kids like what they play. There's at least two million kids that like Pantera, but you'll never see a Pantera video on MTV. There's a lot of kids who like Biohazard, but the only time you hear Biohazard is during MTV Sports. I don't get it.

Touch, Peel and Stand, Days Of The New

I know this song. This is that other Alice In Chains band. The singer looks like Chris Cornell (of Soundgarden) or at least is trying to. I'm losing interest in what's going on in music today, it just seems like it's all just the same thing. It's all a bunch of groups with one song. Not that they don't have more than one song, but mass media won't allow you to have the attention of more than that. If these guys didn't have Soundgarden and Alice In Chains albums, they wouldn't even be a band. And does every video director have to do the blurry shot? The song itself is pretty catchy; but like the first band wasn't trying hard enough, these guys are trying too hard.

Weeds, Life Of Agony

I love this song, it's one of my favorites. I think they should get a new singer. I don't think he fits the image of the band. Whenever they show Joey Z, I get excited, he's a good friend of mine. It's a great song, but the singer is trying to be Scott Weiland.

Everything To Everyone, Everclear

I didn't even know this song had a video. This song seems to be on the radio every five seconds. This guy has a great voice. I like the lyrics too. This is what a video director would call a highly stylized video, it has a very strong look to it, bold colors. It's alright, the girls in the Catholic school uniforms look cool, but I wouldn't say I love it. It's just supposed to look cool. I don't know if they are trying to say something. I could only speak for Biohazard, and say we try to use the imagery in our videos to relay a message. This video is to make them sell records. The song is good compared to most of the crap on the radio.

Hush, Kula Shaker

These guys look like they are having fun. Wait, it's a Deep Purple song. At first I just thought they were making fun of all this retro, '60s hippie style feel but these guys are actually living the fantasy. It's a great song. Too bad they didn't write it. When you hear cover songs, I like to hear bands put their own style into it. But who are these guys? Do they have a style? And if they have a style, let them establish it and then apply it to a cover song so we now know what they are paying tribute to.

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INDIE REVIEWS

KINGS X, TAPE HEAD

(Metal Blade Records, 2828 Cochran St., Simi Valley, CA; ph: 805-522-9111)

For years Kings X has been hailed as one of the most critically acclaimed—yet commercially disappointing—bands on Earth. This Texas trio featuring bassist/vocalist Doug Pinnick, drummer Jerry Gaskill and guitarist Ty Tabor has been plying their craft for the better part of 15 years, most of the time on major labels. But now with the release of their latest collection, **Tape Head**, the band finds themselves in indie territory once again. Long-time fans should not be distressed by this situation for throughout this disc the group proves itself to be in top-flight working order. In fact, on such songs as *Cupid* and *Ocean* their special bluesy, spacey, groove-driven beat sounds better than ever.

RATING: ****

JAG PANZER, THE FOURTH JUDGEMENT

(Century Media, 1453-A 14th St., Santa Monica, CA, 90404; ph: 310-574-7400)

Jag Panzer's one of those bands that's been around for years. They've never been the biggest, perhaps never been the best, but through good times and bad these metal practitioners have kept on rocking. Now, nearly 20 years after the band first formed, Jag Panzer return to the scene with **The Fourth Judgement**, their most ambitious and satisfying effort yet. With vocalist Harry "The Tyrant" Conklin still leading the way, Jag Panzer's sound remains as vibrant and powerful as ever, and while they still remain far more important on European shores than in their American home land, this time around these veteran rockers seem primed and ready to launch a major metal assault on U.S. shores

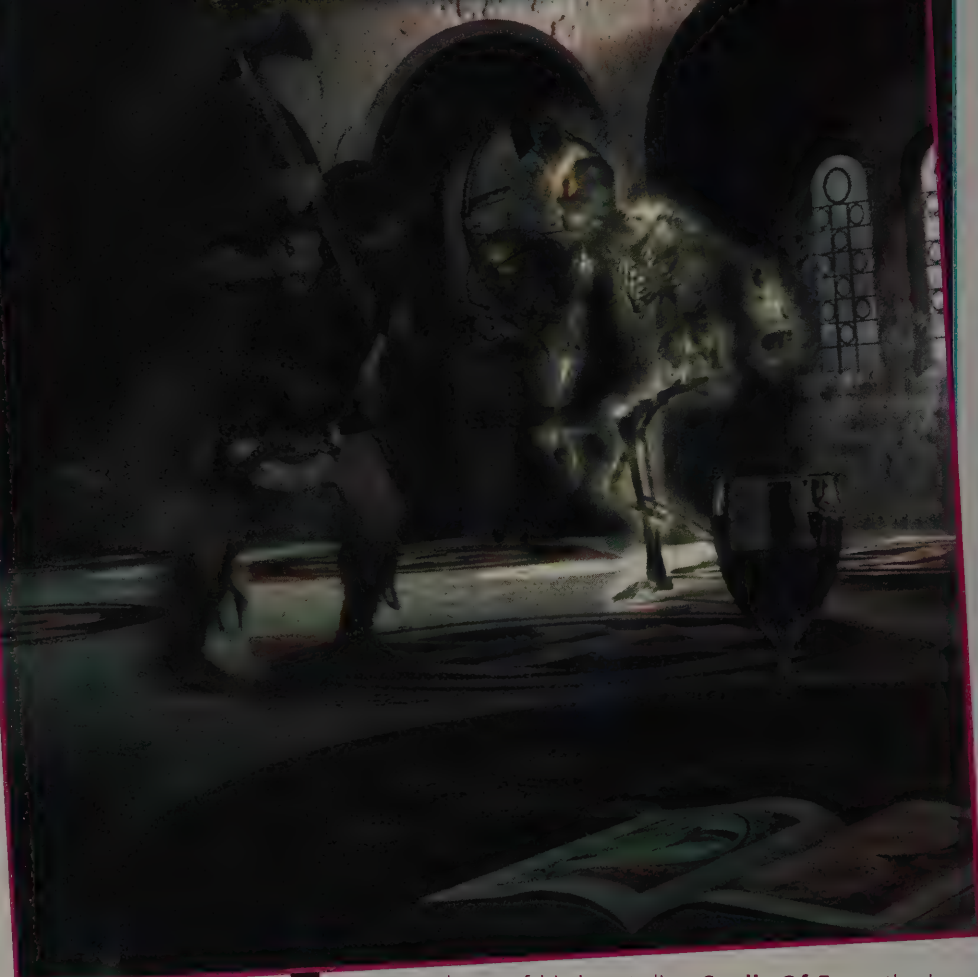
RATING: ***

BELLADONNA, SPELLS OF FEAR

(DeRock Records, P.O. Box 57649 Sherman Oaks, CA 91413 ph: 818-783-1333)

Many of you may recall Joey Belladonna as the charismatic frontman for Anthrax throughout that band's '80s heyday. His searing vocals and take-no-prisoners attitude helped elevate that band to hard rock's upper echelon while securing a world-wide following for Anthrax' hard-core sound. Since his departure from the 'Thrax fold, little has been heard from Belladonna...until now. With the

JAG PANZER THE AGE OF MASTERY



release of his latest disc, **Spells Of Fear**, the legendary singer is back—and he's in stellar form. While some may still find his style overly dramatic, and find his songs to be little more than pedestrian, Belladonna—both the man and the band—certainly still pack a vintage rock and roll wallop.

RATING: ***

GALACTIC COWBOYS, AT THE END OF THE DAY

(Metal Blade Records, 2828 Cochran St., Simi Valley, CA 93065; ph: 805-522-9111)

After ten years of kickin' around the rock world, Galactic Cowboys still clearly have what it takes to play some great rock and roll. As showed throughout their latest disc, **At The End Of The Day**, these hard rockin', hard-livin', Texas residents manage to mix their hard-edged attack with a surprising degree of commercial panache. Such tracks as *Nothing To Say* and *Ants* would sound right at home on any "hits" radio station—while sacrificing little of the Cowboys' straight-ahead charm. Whether you've been intimately involved with the Cowboys for years, or you're a new convert, this is a disc well worth checking out.

RATING: ****

SHADOW GALLERY



SHADOW GALLERY, *TYRANNY*

(Magna Carta, 208 E. 51st, #1820, NY, NY 10022;
ph: 716-381-5224)

For many people, the term "progressive metal" is the ultimate oxymoron. How can the simplistic, straight-ahead power of metal ever be viewed as "progressive"? Well, in the hands of Pennsylvania's favorite prog-metal masters, Shadow Gallery, metal can indeed be an expansive and exhilarating form. On their third album **Tyranny**, this six-piece unit (which in addition to the standard guitar/bass/drum alignment augments their sound with pianos, synthesizers and even flutes) take on the difficult task of encapsulating in song a one-year cycle of technology gone awry, society in flux and apocalyptic predictions. In the hands of a lesser band such lofty goals could turn out to be quite a mess— but in the hands of Shadow Gallery, things emerge with clarity, power and purpose.

RATING: ****

ANGER DANGER, *FOUR THE HARD WAY*

(Majestic Entertainment, 5 Dakota Dr. Lake Success, NY, 11042; ph: 516-354-3491)

A decade ago Danger Danger were riding high. They were swept up in the pop/metal revolution that had the entire music biz by the scruff of the throat. Their first major label release went gold, and the world seemed destined to be the band's personal oyster. Today, things aren't quite so bright for Danger Danger, but the group

hasn't let the changing tides of public taste stand in their way. With only two original band members still around, the band has regrouped and reenergized to produce **Four The Hard Way**, a disc that's style and form harkens back to the halcyon days of heavy metal. This is fun, harmless stuff that just might find a receptive audience out there.

RATING: ***

BURNING WITCH, *CRIPPLED LUCIFER*

(Southern Lord, PO Box 291967,
LA, CA, 90029;
ph: 323-661-9318)

Oh goody! The by-now-standard, monthly Death Metal review. This time around, with single out for mention a band called Burning Witch, who hail from the Pacific Northwest and seem to have society's downfall (after everyone suffers long, lingering and very painful deaths) as their primary motivation. Just what you want to listen to on a bright spring afternoon with the sun shining and the flowers popping. If doom and gloom are your thing then maybe you should give the band's latest disc, **Crippled Lucifer**, a spin. Otherwise, fuhgged-aboudit.

RATING: **



RATING SYSTEM: ***EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR**

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

AEROSMITH, *A LITTLE SOUTH OF HEAVEN*

It's no secret that Aerosmith have long ruled as one of the world's best live attractions. That fact is again driven home through the sheer volume of brilliant material contained on the Boston Bad Boys' latest in-concert disc, *A Little South Of Heaven*. Even without the chance to see vocalist Steven Tyler strut across the stage or the opportunity to witness guitarist Joe Perry contort himself into weird positions as he wrangles another blues lick from his tortured guitar, the sounds contained on this collection are all you need in order to recognize the Aero force's on-going brilliance. From early hits like *Dream On* and *Walk This Way* through their recent smash *Falling In Love (Is So Hard On The Knees)*, Aerosmith prove that after 25 years of rock and roll greatness, they remain the cream of the crop.

Grade: B+

JACKYL, *CHOICE CUTS*

Jackyl had their moment in the sun. It was brief...but it was cool. Back in the early '90s, these wild-eyed Southern boys scored a string of hits like *The Lumberjack* and *Down On Me* which resolidified the link between blatant sexuality and hard rockin' riffs. There was no subtlety involved when Jesse James Dupree and his boys whipped out their chain saw and went to work. Now, for those who may have missed out on Jackyl the first time around—or want a convenient way of having all the band's best known tunes in one convenient package—along comes *Choice Cuts*, the best of Jackyl. This stuff is still as blatant as a Mike Tyson right cross, but it's still a heck of a lot of fun as well.

Grade: B

HOLE, *CELEBRITY SKIN*

Courtney Love leaves no middle ground when it comes to one's appreciation of

her talent. Either you love her with a passion bordering precariously on the obsessive, or you hate her with equal ferocity. Once again on Hole's latest disc, *Celebrity Skin*, Love conducts a love/hate campaign with her following,

out the door some five years ago. But losing their most visible member has not deterred this legendary unit from continuing on unabated. A new lineup featuring new singer Ripper Owens may work on new material (as it did on last year's *Jugulator*), but on a disc like *Live Meltdown*, where the band attempts to present a fresh slant on classic tunes like *Victim Of Changes* and *The Ripper*, the absence of Halford is only more underlined. More power to the Priest Beast for keeping their metal machine rolling along, but don't try to "con" us into believing the band is "better than ever" now.

Grade: C



Jackyl: Hitting their mark.

presenting some of the best "hard pop" tunes of the year, right along side her overwhelming image and "diva" persona. If you can separate Love the multi-media celebrity from Love the rock goddess, then you stand a good chance to enjoy *Celebrity Skin*. If you don't you may view it as just the next link in Love's carefully orchestrated plan to take over the entire entertainment biz.

Grade: B

JUDAS PRIEST, *LIVE MELTDOWN*

To many true-blue heavy metal aficionados, Judas Priest ceased to exist the moment lead vocalist Rob Halford walked

THE OFFSPRING, *AMERICANA*

The Offspring helped spearhead the American punk renaissance of the mid-'90s, but much like fellow punk practitioners, Green Day, these Orange County rockers have deftly proven there's more to their style than three chords and wild hair. On their latest collection, *Americana*, Dexter Holland's crew show that they've matured and grown as a musical unit—without losing either their rock and roll sensibilities or their wicked sense of humor. Who else but the Offspring would dare offer up a punked-up version of that middle-of-the-road "classic" *Feelings*, and do it with an almost-straight face?

Grade: B+

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JE280 BUSH, Lay Low/group
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J1729 COAL CHAMBER, Introspect
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JE341 DEFTONES, Logo
JE373 DEFTONES, 13 ball
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JE498 DEFTONES, Star logo
JE499 DEFTONES, Deftones.com
JZ701 EVERCLEAR, Soda logo
JZ725 EVERCLEAR, South Park
J1762 FATBOY SLIM, Logo
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JZ749 GARBAGE, Group 1998
JE327 GREEN DAY, Hammer/Nails

JX833 HOLE, Pretty
JE116 HOLE [girl's babydoll]
J1064 HOLE, Heart
J1758 KID ROCK, Devil
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JE230 KORN, Peachy LP
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JE438 KORN, Follow the Leader
JE489 KORN, Kid w/CD player
JE286 LIMP BIZKIT, Clown
JE380 LIMP BIZKIT, Limp Lager
JE381 LIMP BIZKIT, squashed logo
JE486 LIMP BIZKIT, Group
JE487 LIMP BIZKIT, 3 dollar bill
JE494 LIMP BIZKIT, School bus
JE495 LIMP BIZKIT, Better than...
JH015 M. MANSON [girl's babydoll]
JH047 M. MANSON, Flag
JH049 M. MANSON [girl's tank top]
JH053 M. MANSON, yellow face
JH119 M. MANSON, Group
JH234 M. MANSON, God is in the TV
JH236 M. MANSON, Omega
JH982 M. MANSON, Sweet Dreams
JE282 MATCHBOX 20, Group

JE228 METALLICA, Lightning
JE227 METALLICA, Master/Puppet
JE308 METALLICA, Flaming Skull
JE443 METALLICA, Wild Things
JE590 NIN, Fixed
J1445 NIN, Sin
J1614 NIN, gold Closure logo
J1615 NIN, Logo [glows in the dark]
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JH173 PANTERA, Double Hatches
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JE385 RAGE/MACHINE Free/choose

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JE450 S. PUMPKINS, Goat's Milk
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J1733 SOULFLY, CD [on green]
J1768 SOULFLY, Umbarumba
JH170 STABBING WESTWARD Angel
JH221 SYSTEMS OF A DOWN, Logo
JE440 3rd EYE BLIND, big logo
JE090 TOOL, Embrace
JE240 TOOL [girl's babydoll]
JE294 TOOL, Foetus
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SONG INDEX

COMPILED AND EDITED BY MARY ANNE GASSATA

78) THE STORY
BEHIND THE SONG

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87) AGAINST

92) SIGN OF THE TIMES

THE STORY BEHIND THE SONG: *I Can* By Helloween



Just when you thought the era of '90s hard rock music in America was beginning to wane, Helloween, the metal monster band is here for the long run. Their recent album **Better Than Raw** which was met with critical acclaim features the popular debut sin-

gle *I Can*. Penned by guitarist Michael Weikath, this favorable song has recently become a concert highlight.

I Can is the positive self-esteem within the band we all felt after completing the tour we had just finished," explains the German-born axeman.

"The tour was in support of our last album **Time For The Oath**. When we were creating the song, we felt it may be very nice to have the corresponding lyrics. I wrote the lyrics myself. We're really proud of *I Can* and the rest of the album too."



I CAN

(Recorded by Helloween)

MICHAEL WEIKATH

May I take you higher
Feed well your desire
We won't forgotten
Faces left slain and rotten

I will have my way
as once before
Others stand in awe
can't scorn at all

I can, I can
make it all again
I don't wanna loss,
I don't wanna
get drowned

I can, I can,
I can heed the call again
Fulfill my dreams until I'm cured
I can

Will be in the flyer
Keep you more inspired

Some will leave here shattered
Wish us tarred and feathered

Show me anyone who doubts our ways
I will laugh out loud and I will say

I can, I can make it all again
I don't wanna lose,
I don't wanna go down
I can, I can

Make the call again
Can attain everything
to leave you sure
I can

Leave me waiting years
or strike today
Triangle down the walls
and pave your way

I can, I can, I can...
Fulfill my dreams until I'm cured

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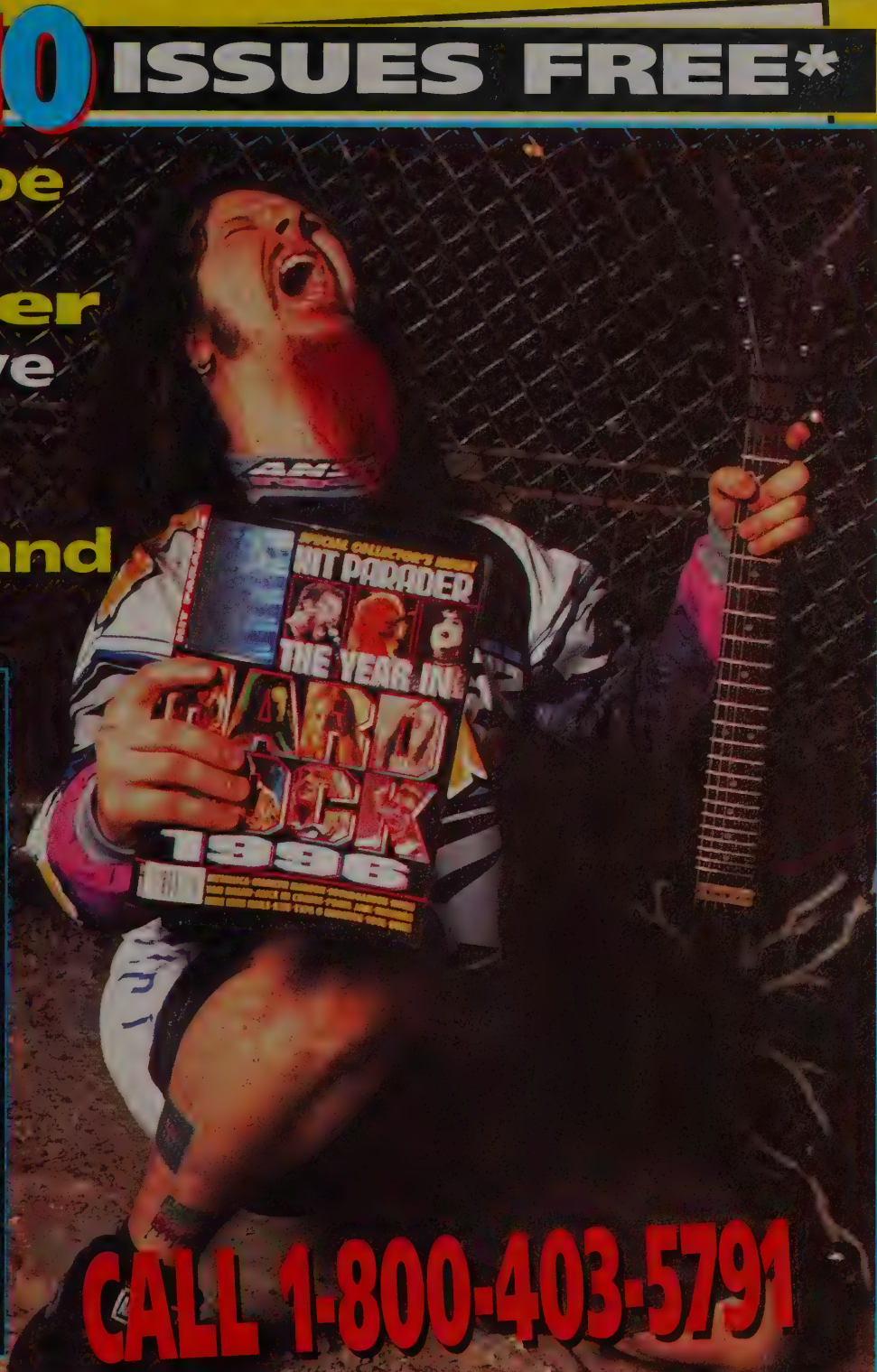


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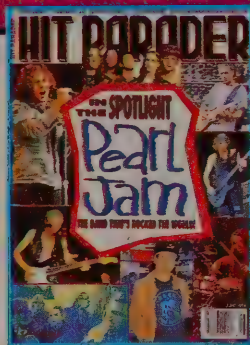
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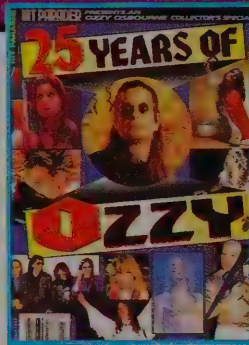
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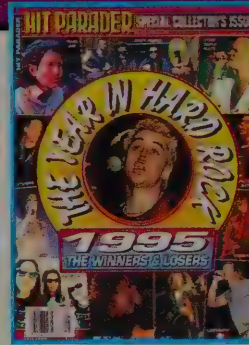
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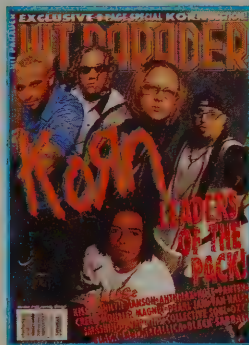
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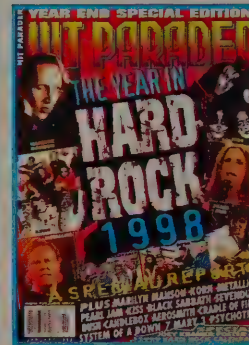
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(Recorded by Sepultura)

ANDREAS KISSER

The more I see, the more I
hate
The more I learn, the more I
fake
The less I try, the less I get
The less I'm in, I'm never out

Don't do that/I knew it
Don't don that/I knew it/I
knew it

You don't know and I don't
know
The circle sees the same
Falling down or standing up
I care what is against

Don't do that/I knew it
Don't don that/I knew it

I knew
it
What the—/You blew it
What the—/ You blew it, you
blew it
Against!
Against!

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I like drinking Jack and Coke
In some faraway land

I like Rolling Stones records
They take their tea at three
I like making love outside
underneath a big oak tree

I like building castles
when they're made out of sand
I like watching the waves
of the ocean
Wash away the works of man

Innocent pearls
Smash mouth girl
Will you share my world

Sign of the Times

Sign on
tomorrow
Maybe I'm already there
Light up the sky
I'm too high to follow
The Sign of the Times
Hey, hey, hey

Do you like foreign movies
Like water for chocalote
Do you like walking in the rain
with holes in your pockets

Do you like drinking coffee
at an outdoor cafe
Dissin' all the people
They're just tryin' to live
their lies away

Smash their pearls
Trash their world
That's my girl

Sign of the Times
Sign of tomorrow
Maybe I'm already there
Light up the sky

I'm too
high to follow
The Sign of the Times
Hey, hey, hey

The last I heard
Someone took my pot of gold
From the end of the rainbow

Sign of the Times
Sign on tomorrow
Maybe I'm already there
Light up the sky
I'm too high to follow
The Sign of the Times
Hey, hey, hey

Sigh yea, sigh yea, sigh yea
Sign of the Times
Hey, hey, hey
I'm already gone
I'm too up to follow
The Sign of the Times

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TRENT REZNOR
HIT PARADER

GEARING UP TECH TALK

BY JODI SUMMERS

You know Sean Yseult's campy horror film *Tude* that she emitted playing bass with White Zombie? Well, it was not an act. It's just the way she is... her new band, Famous Monsters, is fabulously over-the-top surf shock rock—the self-titled release features delightfully ghoulish songs like *Murder Beach U.S.A.*, and *Hairy Eyeball*... in a light, campy, let's laugh musical atmosphere. In Famous Monsters, Sean goes by the character of Devil Doll (action figures soon), and plays lead guitar, better than a lot of guys. She has hooked up with rhythm guitarist Katie Campbell (a.k.a. Vampire Girl) and drummer Carol Cutshall (a.k.a. She-zilla). The girls have settled in New Orleans, where Sean has bought a sprawling old mansion to house her coffin collection. Their goal is to tour Japan and become a cartoon series. We caught up with Sean on the road—a sushi restaurant in New York City to be exact. Another day, another restaurant, that's how touring can be.

SEAN YSEULT

Hit Parader: Compare touring with Famous Monsters to touring with White Zombie.

Sean Yseult: With White Zombie it started to get real routine toward the end. With Famous Monsters, everything is different. Every day is a new adventure, so it's fun.

HP: This is your second release with Famous Monsters?

SY: I did a seven-inch under the name Famous Monsters about four years ago. I'd been so busy with White Zombie, I hadn't had time to do anything else. It wasn't until we took time off in 1998 that I wrote a bunch of new songs and showed them to a few friends. Two months later we went into the studio and recorded them. Now I've got all this time to tour and do stuff, so it's like what the hell, get the costumes together, pack up the band and hit the road. I'm having a blast.

HP: What have been some of the highlights?

SY: All the shows have been pretty killer.

HP: Musically, how does playing with Famous Monsters differ from playing with White Zombie?

SY: I'm playing lead guitar instead of bass, so that's a whole new adventure for me. Funny, I've never really even played guitar before. I'm pretty happy with the level I'm at right now. It's not like I'm onstage and falling all over myself. It's definitely an adventure.

HP: Was it hard to make the transition from bass to guitar?

SY: To be honest, it was really easy. All the riffs I write on bass are so complex, they're actually a lot easier to translate on guitar. Smaller frets, lighter strings? I don't know. Even though I've never really played guitar before, it's not very hard.

HP: What kind of guitar are you playing?

SY: I had a Hoffner and a Hagstrom, and then I got some custom made ones from Schecter. Schecter has been good to me. They helped me a lot with White Zombie. I

designed a bass and they made it—one that's shaped like a coffin. I love coffins, I collect them. Then, when I got into Famous Monsters, I got them to make a guitar for Vampire Girl and then for Devil Doll, which is my character.

HP: What kind of guitar did Schecter make for you?

SY: When I was with White Zombie, Schecter designed a flame bass for me. For Famous Monsters, I had that translated into a hollowbody guitar with f-holes and red sparkle and pitch fork inlays in the neck.

HP: Sounds like a great guitar.

SY: Oh yeah. With Famous Monsters, I've been having fun with every little detail.

HP: Where do you see yourself going musically? Further with guitar? Back to bass?

SY: I'm having a lot of fun playing guitar right now. I'd like to stay with guitar, to be honest. But a year ago I took banjo lessons because I grew up in the South (North Carolina) and I always wanted to play banjo. Maybe I'll play some banjo onstage this tour.

HP: Where would you like to get to on guitar?

SY: You can always get better. There's not a certain style or person that I'm trying to outdo. I just keep doing what I do and try to get better at it.

HP: What do you want to accomplish with Famous Monsters?

SY: The ultimate for me with this band would be to tour Japan and have a cartoon made.

HP: Do you want the cartoon done in Japanese animation?

SY: That would be cool. I'm not too picky, it could be Hanna Barbara, but Japan animation would be nice, too.

HP: Would the Famous Monsters cartoon be something like Josie and the Pussycats?

SY: *The Adventures of Famous Monsters*— I imagine it would kind of be like the kids in

the Scoobie Doo mobile, running around, solving adventures and chasing ghosts and ghoulies. We'd all have super powers. I'd have my pitchfork that could shoot flames, and Vampire Girl would bite people, shoot lasers out of her eyes or something. We'd each have our own special way of destroying puny earthlings.

HP: How did you each come up with your personas for Famous Monsters?

SY: It's something I've had in my head for a few years. I just came up with the characters and just had to find the right people to play them. It was definitely a real Japanese influence. I loved how a few years back you could always find stationery and crazy Japanese imported stuff that didn't really make a lot of sense. Like I found these monster stickers— One Eye Men, and Wolfmen, even though there would be only one Wolfman. Something's not translating quite right. I want the Famous Monsters cartoon to be like that, with cartoony monster aspects to it.

HP: Any regrets about the breakup of White Zombie?

SY: It was definitely a mutual thing, between J., Rob and myself. We had taken it as far as we could take it. We'd been together 13 years, that's a long time for any band or any relationship or anything.

HP: Do you see Famous Monsters as a long term commitment or a one-off project?

SY: We're doing this for fun, so as long as it's fun we'll be doing it. I could see doing Famous Monsters for a few years, but I definitely don't see it being for as long as White Zombie—that was 13 years. I have ideas for another record, I'd like to go a little further with Famous Monsters. Now that we broke up White Zombie, I have a lot of time to do Famous Monsters, to go ahead and tour and have some fun with it and see where it goes.



SEAN YSEULT (CENTER) AND
FAMOUS MONSTERS

HIT PARADER

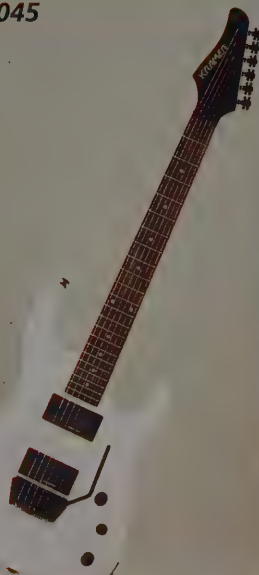
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BY MICHAEL SHORE

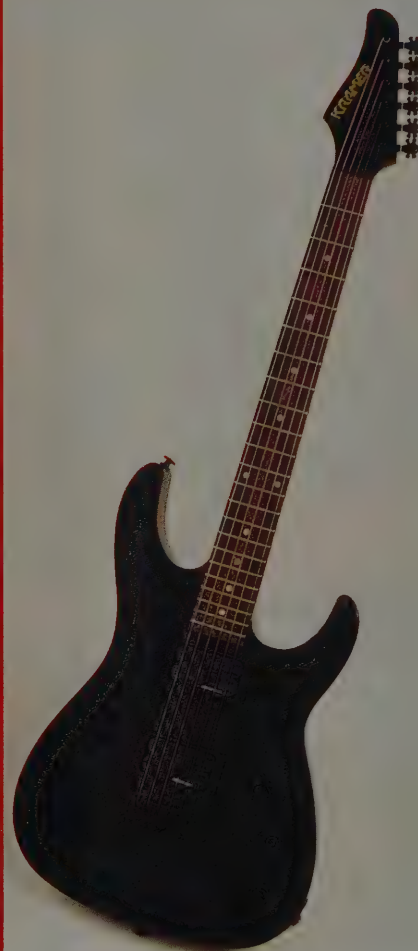
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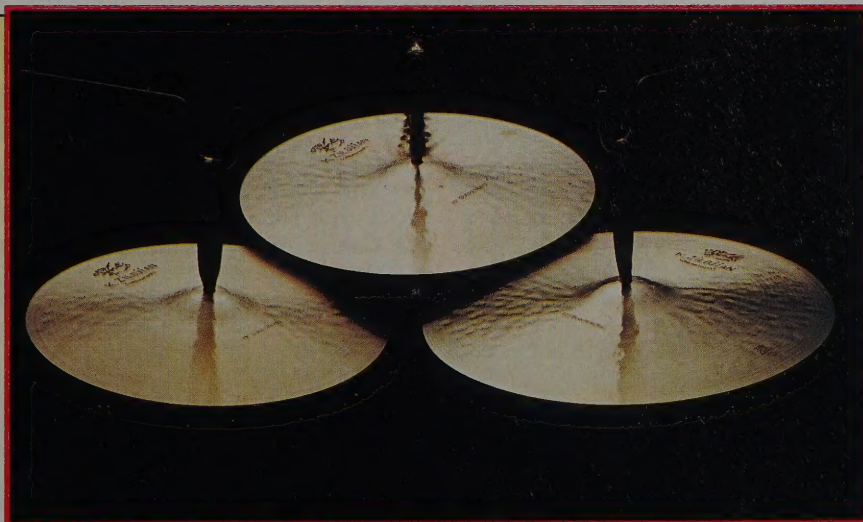


After 10 years of popular demand, **Ibanez** is finally bringing back its *Artist* guitar, introduced 20 years ago as an affordable alternative to expensive, classic humbucking pickups guitars (like Gibson's Les Paul and SG). The beautiful double-cutaway *Artist* is available in a top-of-the-line *Prestige* model, several working-professional models, and the low-priced *GAX70* model. For more info write: **Ibanez**, 1726 Winchester Rd., P.O. Box 886, Bensalem, PA, 19020.



SoundTech's new *Titan Plus T5+* and *T8+* are high-output, self-contained, tri-amplified speaker systems complete with electronic crossovers, limiters, protection systems, and 1400 watts of power. The integrated systems make gig setup a snap, and the 4 inch hightemp voice coils, 2-inch exit compression drivers, and trapezoidal MarineTech plywood construction mean reliable performance. For more info write: SoundTech, c/o Washburn Int'l, 255 Corporate Parkway, Vernon Hills, IL, 60061.

Zildjian's new *K. Constantinople Suspended* cymbals are meant for orchestral use, with richly musical, full-bodied and long-sustaining crash sounds. But there's nothing that says rock or other kit drummers can't try them for unusual tone colors; some European jazz drummers have experimented with "marching" and "concert" cymbals for years in their kits. The new *K. Con's* come in smaller 15, 16 and 17 inch sizes which add variety to the traditional line of 18 and 20 inch *Suspended* cymbals. Prices range from \$360 to \$435. For more info write: **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA, 02061.



VIDEO VIEW

BY ANNE LEIGHTON

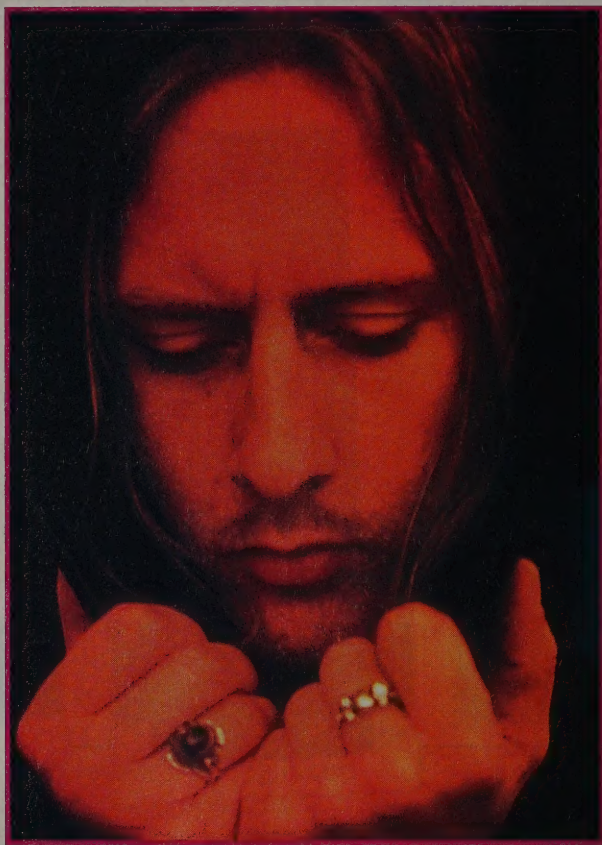
Korn have their own TV station. Although almost all the programming is comprised of reruns, the band is making positive strides to influence and include other bands. Anybody with a computer can find Korn's TV station—it's on the internet at <http://www.korn.tv.com>. Korn-TV was the band's idea, and their record company Epic, backed them all the way by setting the group up on the label's domain site.

Back in February singer Jonathan Davis, bassist Fieldy, guitarists James Shaffer and Brian Welch, and drummer David were inspired by both the number of fans they met over the internet and the amount of candid footage they'd videotaped on tour. So they set up Korn TV which included **Korn's After School Special**. The special included performances, previews of songs now available on the album, **Follow The Leader**, plus an array of special celebrity guests including porn star Ron Jeremy, musicians Orgy, Limp Bizkit, Ice Cube, and Sugar Ray, and model-actress Bobbie Brown. Every few weeks they'd present another after school special. The band has saved all the after-school specials on the website, and you can view 'em just by keywording <http://www.korntv.com> on the internet.

The internet is the least expensive way to build your own broadcast television station. There are a variety of sites you may want to explore—www.LiveConcerts.com is the mother of all sites with software and links on the "how-tos" of internet video broadcast. Another site is called Rock n' World, created by Enuff Z'Nuff fan Keavin Wiggins. He told *Video View*, "Rock n' World hopes to set itself apart from other Rock web sites by offering streaming videos and audio via the real audio player from well-known rock artist as well as underrated, and unsigned bands. The starkest contrast with other sites and music venues is the fact that visitors' suggestions will account for 95% of the site's programming." He plans the official launch for January 1, 1999. If you're interested in having your

band's video on the site, check it out at <http://www.rocknworld.com>.

Addicted to that Noise's video website, Streamland, is a lot more selective in its programming, and mainly sticks to playing established bands. Anthrax gave Streamland a World Premier Party, they did live webcasts from Intel's New York Music Festival. Streamland played a night from the Ozzfest this past summer. They have an archive of videos, too. But



Jerry Cantrell: Video star.

they play a variety of videos, so a diehard metal fan can't tune in every night to find new features they like—sometimes they'll have to subject themselves to rap music! Find Streamland via the link at <http://station.sonicnet.com>.

You can create your own internet TV station. All you need is a domain which costs about 100 dollars a month, and then a webeditor program. The publication **Camcorder & Computer Video** recommends DreamWeaver from Macromedia for its simplicity of operation. There'll be a significant amount of editing work with graphics, pictures, and adding movement such as animation to your video. Realize the presentation of internet video is somewhat different than a normal Beta or VHS videotape. While Beta tape shows almost 30 frames per second, internet video shows between eight and 15 frames per second. You'll also need software called

Real Publisher to convert your video and audio files into something you can play on the internet. Find that at www.real.com or www.liveconcerts.com. In addition to the technical software for a website TV station, there will be administrative chores and expenses. The most important expensive cost for music programming is paying licensing royalties to ASCAP and BMI.

Here's some expensive TV and movie statistics. When television networks acquire popular movies, they pay the film producers money for the rights to broadcast. Believe it or not the producers of **Titanic** were not paid the most amount of money by a television network to broadcast the film. The **Titanic's** producers were only paid a "mere" \$30 millions by NBC to show the film. The Will Smith flick, **Men In Black** was licensed to NBC for a titanic \$50 million dollars. In third place is **Godzilla**, whose producers were paid \$25 million dollars by NBC.

We've got lots of great movie videos available this month. *Video View's* favorite movie star, Jackie Chan, battles man, machine and spaghetti in **A Nice Guy** (New Line). Nathan Lane gets down-and-dirty with a brilliant rodent in **Mouse Hunt** (Universal). Some dogs fight for their reputations (which were soiled by some mischievous Siamese Cats) in Walt Disney's **Lady and the Tramp**. Sarah Michelle Geller and Neve Campbell fight for their lives in **Scream 2**. Also comic book's most famous crime-fighter, Superman is the topic of a documentary called **Max Fleischer's Superman** courtesy of Fox-Lorber. Fleischer's studio created a lot of other cartoons from Porky Pig and other Loony Tunes great, and they can be seen on the collections—**Cartoon Crazy's 1 and 2**.

Here are some other home movies you might enjoy—Jon Bon Jovi's **No Looking Back** and **The Leading Man** (PolyGram), Bruce Willis' **The Jackal** (Universal), Luke Perry's **Last Breath** (A-Pix), **Alien Resurrection** (20th Century fox), Matt Damon's **Good Will Hunting** (Miramax), **The Rainmaker** (Paramount), and Woody Harrelson's **Welcome to Sarajevo** (Miramax). Check out the documentaries **Gunfighters of the West: The Real Stories of Billy the Kid, Jesse James, and the Earp Brothers** (\$19.98 each/five pack for \$79.98—1-800-414-1690) and the Japanese animation series, **The Slayers**, (Central Park Video).

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